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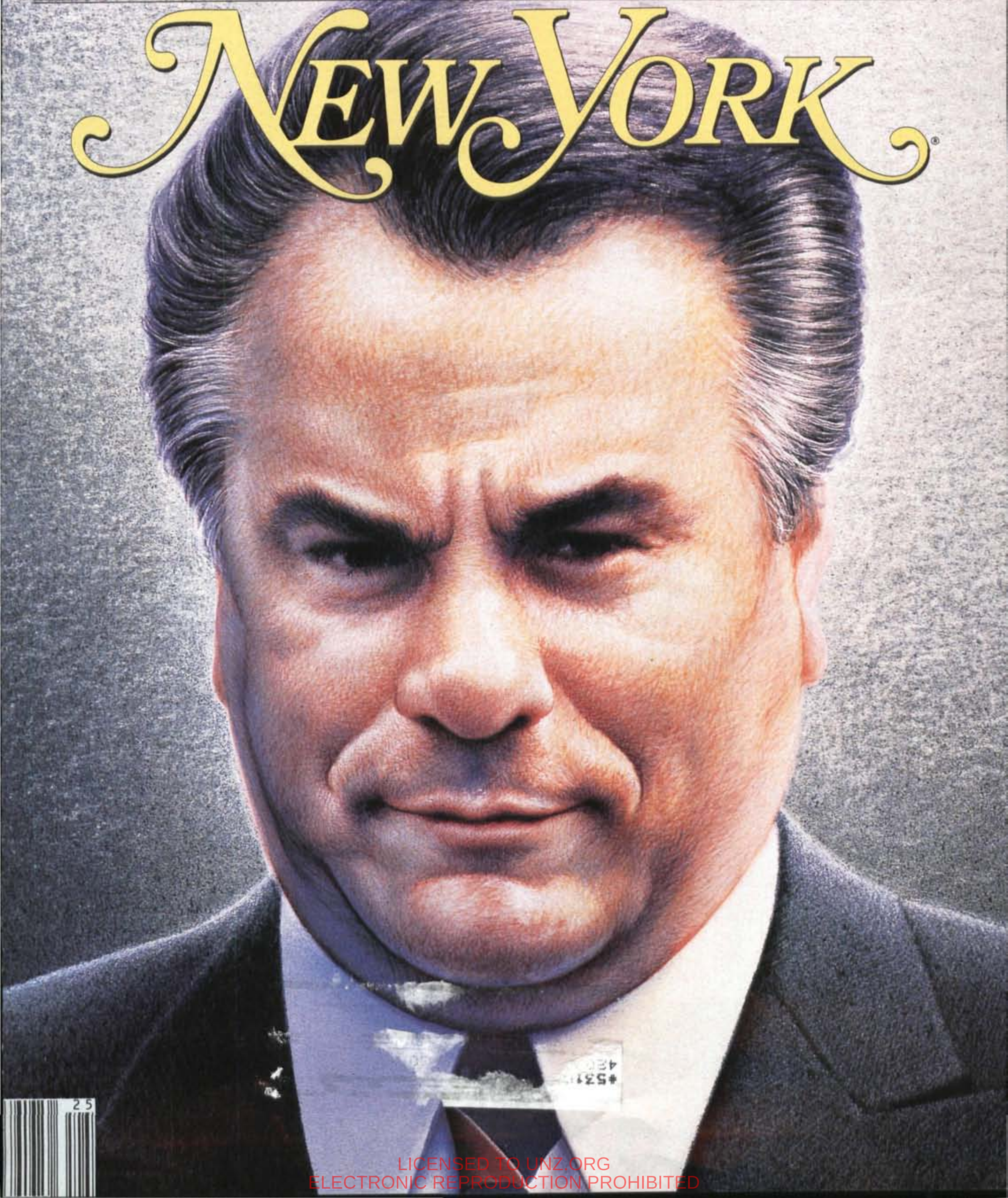
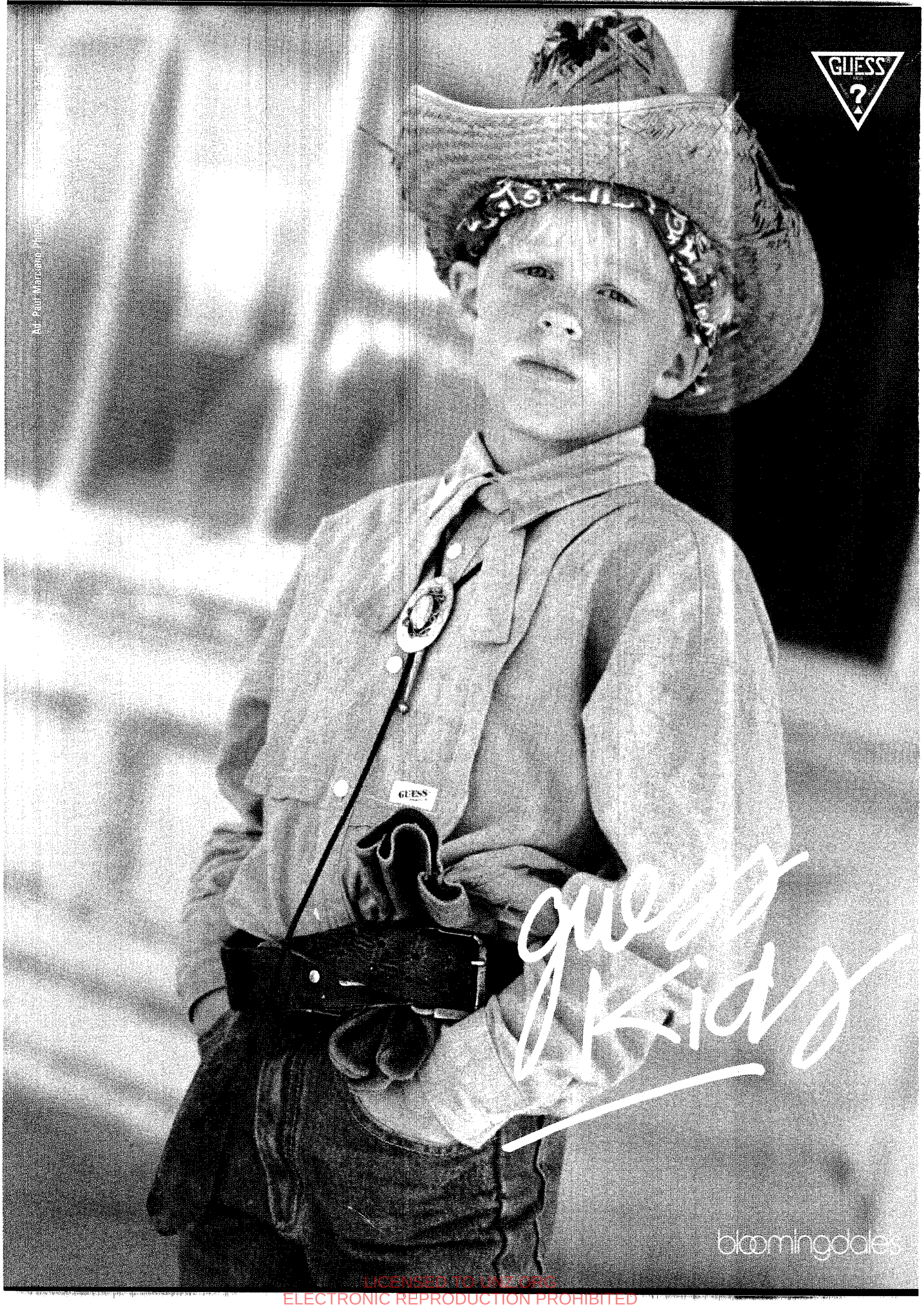
THE NEW GODFATHER

THE RISE OF JOHN GOTTI · BY MICHAEL DALY

NEW YORK®

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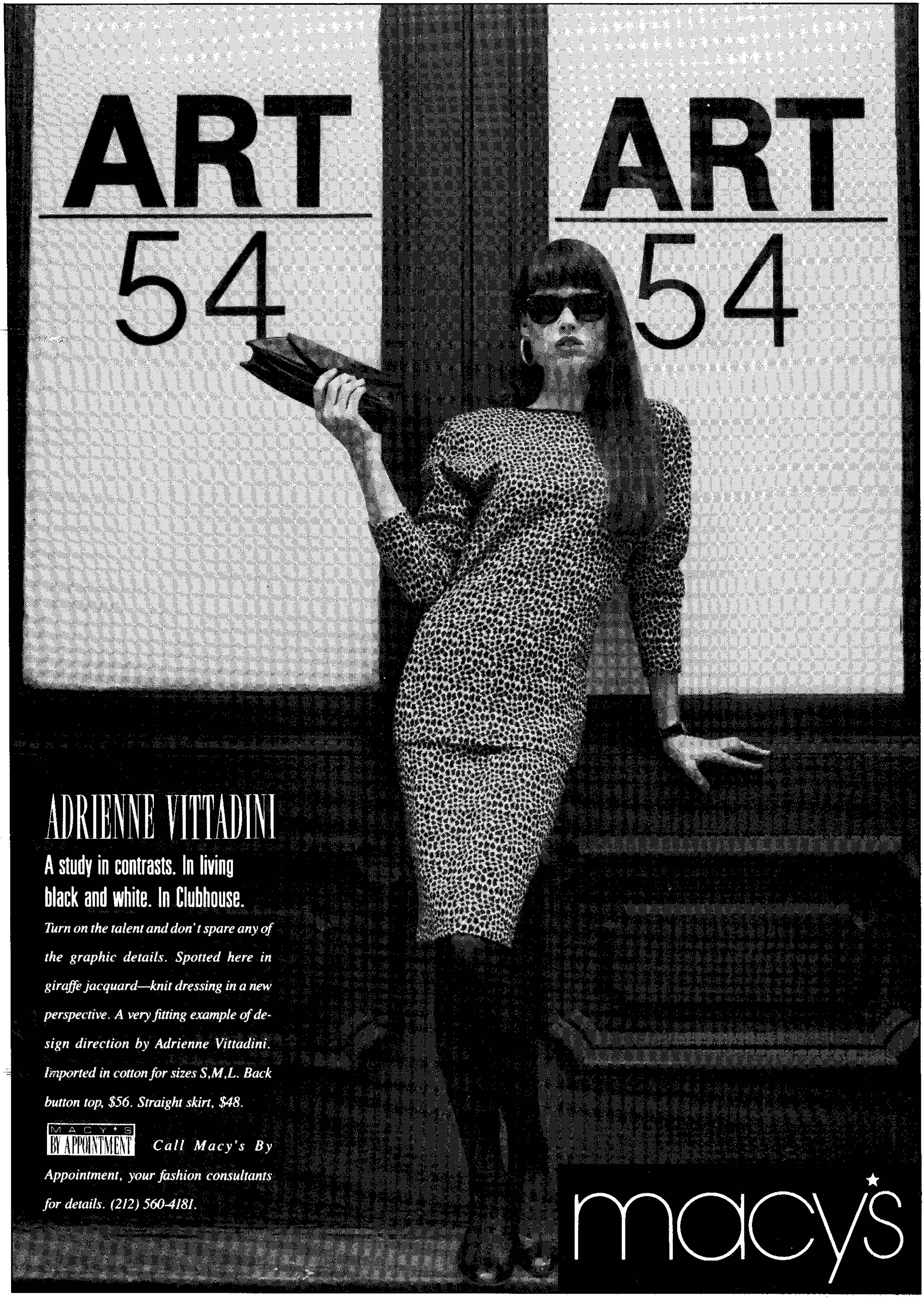

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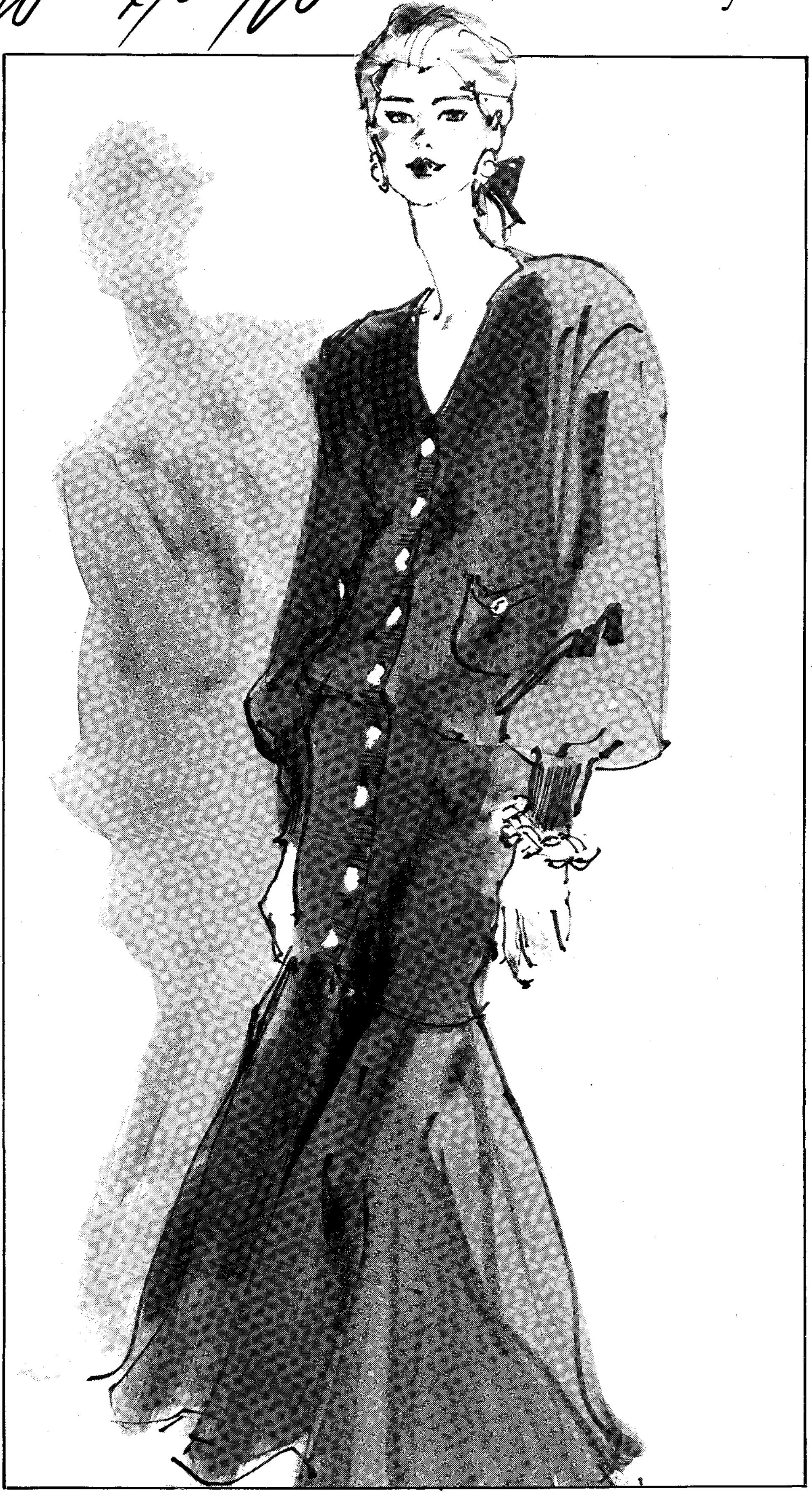

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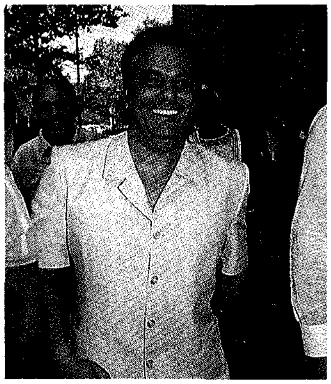
BY MICHAEL DALY

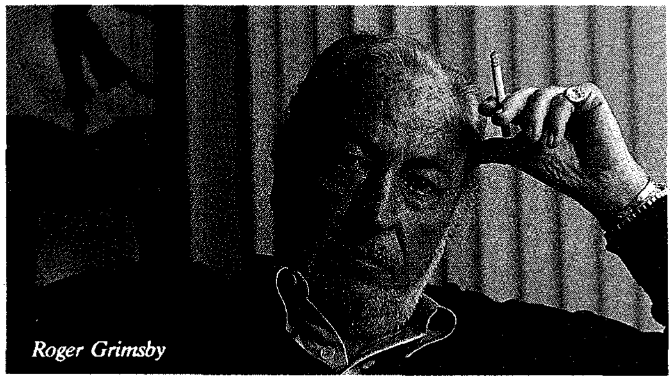


In a city in love with power, John Gotti has become a star of sorts—the new lord of the mob in New York. Gotti worked his way up through the ranks of the Gambino family, taking over after Paul Castellano's killing last year. With his $1,800 suits, silk ties, and charisma, Gotti has caught the eye of the public and the press. His colleagues view him as a bad man to cross and a good one to have as a friend. Police know him as a gentleman who is capable of serious violence. Michael Daly charts the rise of John Gotti.

40 Channel 7's Eyewitness Blues

BY MICHAEL RYAN

New York's network-owned television stations compete head-on in news, and for years their evening news shows have been roughly equal in ratings, alternating the lead while keeping within a point or two of one another. But in May, WABC's *Eyewitness News* at six finished last, four share points behind the leader, the worst it had done since 1969. What Channel 7 had lost, besides viewers, was Roger Grimsby, the station's anchorman for eighteen years. What it had gained was a new owner, Capital Cities Communications, and a new news director, William Applegate. Channel 7, says one TV newsman, is "a combination of a Klingon warship and the Triangle Shirtwaist factory."



Roger Grimsby

46 Gerard Schwarz's Magic Wand

BY PETER HELLMAN

At 26, Gerard Schwarz was appointed co-principal trumpeter of the New York Philharmonic—the youngest man ever chosen as a co-principal of the orchestra. Three years later, he became one of the youngest men ever to quit the Philharmonic. He left to conduct, and at 38, he is one of the few Americans rising fast in a profession dominated by "imports." He has created or revitalized each music organization he has led, and it seems possible that he will one day be tapped to lead one of the "Big Five" orchestras. A profile.

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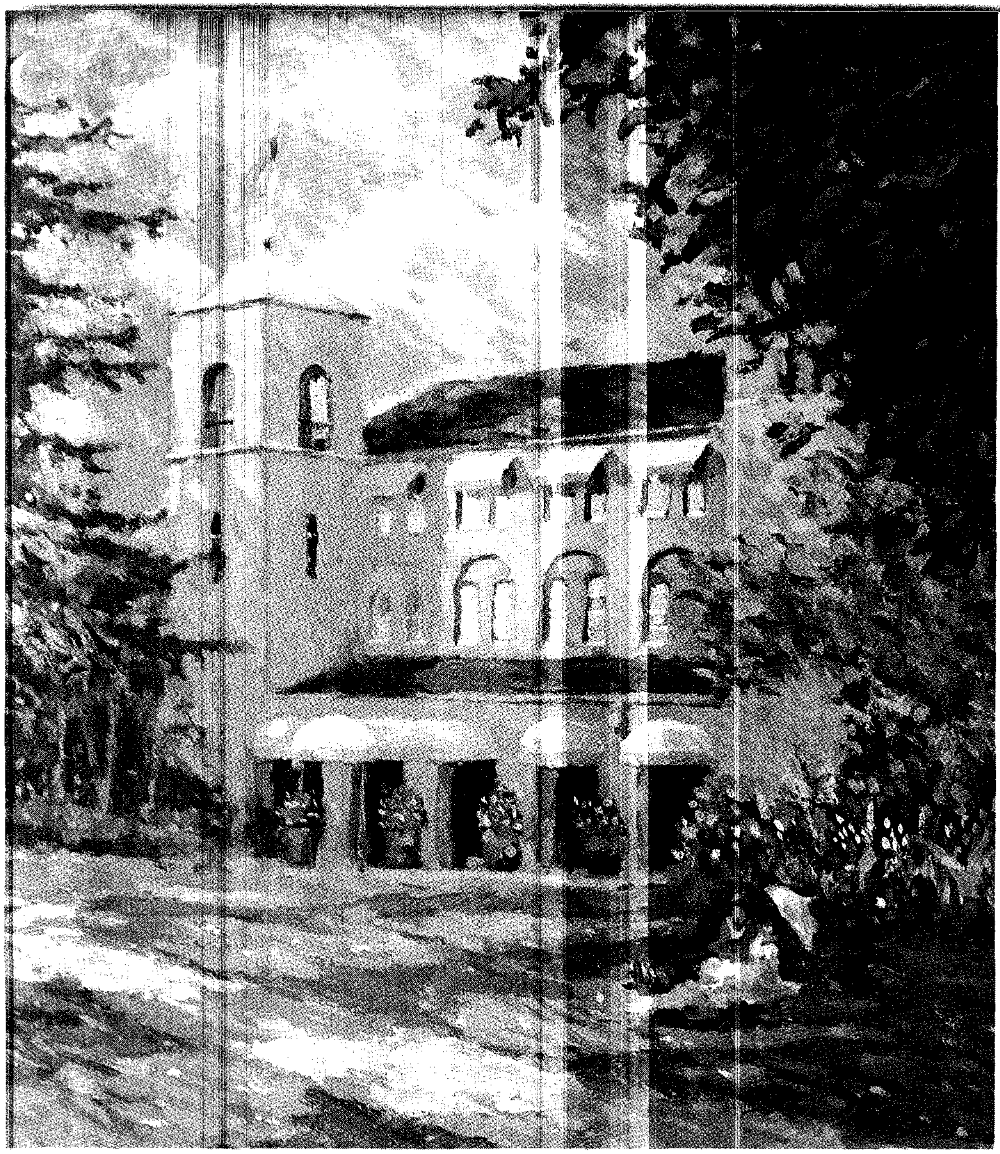

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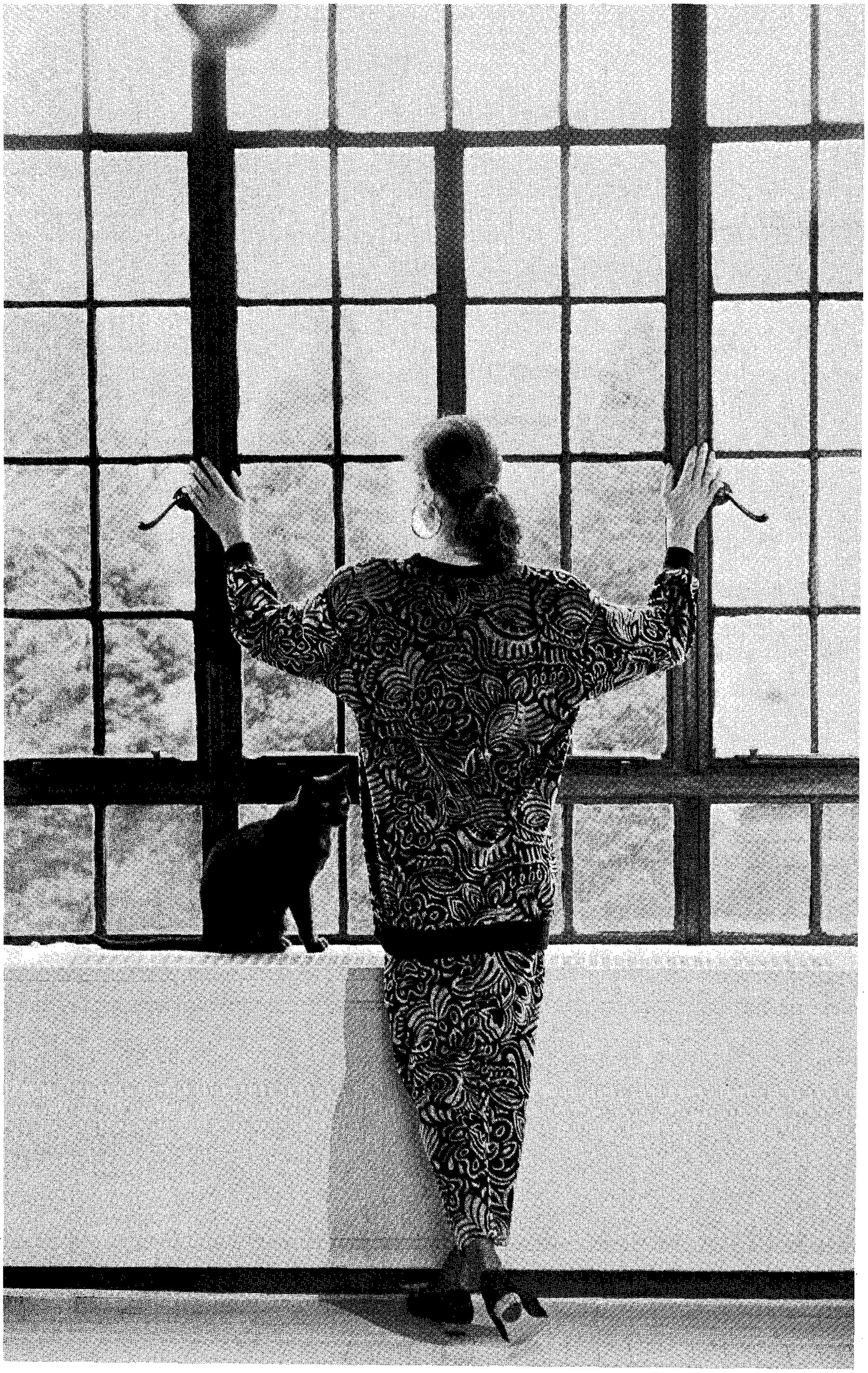

Black and ecru art deco. The sweatshirt, $108; the pants, $98. In cotton velours, for sizes S, M and L. In Designer Sportswear Collections.

The Balance

of

Power.

A new scale descends.

Of shoulders nearly dominant.

That broad. That forceful.

Almost conquering

'til the eye sweeps down.

On proportions lengthening.

Hips lowering.

Pants narrowing towards

an ankle-finish.

This powerful image.

A focus on shape to come.

Adrienne Vittadini.

Saks Fifth Avenue

LETTERS

Curing the Blues

YOUR ARTICLE ON DEPRESSION CAME OUT just in the nick of time ["The Good News About Depression," by Laurence Cherry, June 2]. After reading *Newsweek's* cover story on the "marriage crunch" that same week, I think I'll need to utilize every source mentioned in your article to begin thinking positively again.

Name withheld
Hackensack, N.J.

I SUFFERED FROM SEVERE DEPRESSION two years ago, so I read "The Good News About Depression" with interest. During my depression, doctors prescribed many types of medication, including some of the new "wonder" drugs Laurence Cherry mentions. None made a lasting difference. Tofranil sent me into highs and lows I had never experienced; lithium gave me severe tremors and skin eruptions; Tegretol made me violently ill for the few days I was on it; Nardil prevented me from enjoying sex.

Where in Cherry's article were examples of patients like me, for whom drugs made things worse, not "miraculously" better? There is great danger in promoting the idea that it's easy to cure depression with the right pills. Active therapy and the acknowledgment that there is not always a simple way out are more realistic than a strictly or primarily biomedical approach.

Name withheld
White Plains, N.Y.

EVERY ASPECT OF "THE GOOD NEWS About Depression" is valuable: the history of the disease and its treatment, and the current advances in treatment, including innovative uses of light and drug therapy and of psychotherapy. All were interesting and extremely well presented. But I did find one shortcoming in the otherwise excellent article—inadequate attention to the role of basic medical research in the treatment of the disease.

As someone responsible for trying to increase the funding of medical research at the National Institutes of Health, my own mental-health dilemma is less a matter of depression than one of a justifiable paranoia. Research behind much of the progress in the treatment of mental disease is poorly understood and, generally, simply taken for granted by the public and by those who report on it in the press.

I have heard physicians say that today we know ten or twenty times more about the workings of most parts of the body than we do about the workings of the brain. Although we are beginning to understand more about mental disease, we are terribly far from understanding what we will need to know in order to cure, or better still, prevent, many kinds of mental disease. In my own monomania, I would have enjoyed seeing more attention paid to what research scientists are doing, and to what they are not doing because they do not have adequate funds. Research in the area of mental health is painfully underfunded, and that may be due, in part, to the intelligent public's lack of awareness as to what our public policy is regarding the ailments that afflict so many so terribly.

My carping notwithstanding, my highest commendations for what you did accomplish in this important story.

Jerold Roschwalb
Director, Federal relations
National Association of State
Universities and Land-Grant Colleges
Washington, D.C.

LAURENCE CHERRY LEFT UNCLEAR WHAT has been proved about the kind of light that affects Seasonal Affective Disorder and what has merely been claimed. There is proof that a large quantity of light will suppress melatonin production by the pineal gland and that precisely timed exposure to very bright light can reduce SAD.

It has not been proved that any particular brand of lighting product or any specific kind of light is more effective than plain white light.

Robert Davis
Manhattan

DR. FREDERIC QUITKIN'S EXPLANATION of the success of antidepressants makes as much sense as saying that someone who reacts quickly to alcohol has an alcohol deficiency.

Are we really enlightened when we choose to believe that personalities, spirit, pain, and heartbreak are all just a bunch of neurons? Or are we headed back to the Dark Ages—using magic potions to cure melancholia? "The Good News About Depression" left me depressed at what a chemically dependent society we are becoming. But no pills, thank you.

Cherise Barri
Manhattan

OMITTED FROM YOUR ARTICLE ON DEPRESSION, perhaps because it is not exactly "good news," is the fact that the Food and Drug Administration, the country's highest authority in medical matters, considers electroconvulsive therapy to be a high-risk treatment—one that "presents a potential unreasonable risk of illness or injury."

Marilyn Rice
Committee for Truth in Psychiatry
Arlington, Va.

On the Edge

THANKS FOR THE ENLIGHTENING AND objective article on the young people involved in today's hard-core scene ["Hard-Core Kids," by Peter Blauner, May 26]. Though their behavior and appearance bespeak violence, I feel compassion for these young people who resort to such extremes in order to achieve a sense of worth and belonging.

The two-edged sword of self-doubt and loneliness has in the past thrust our youth into cults and movements. When nature has her way, today's hard-core kids will join the former hippies and flower children in more traditional forms of expression.

Phyllis Klicka
East Islip, N.Y.

CONGRATULATIONS. YOU'VE GIVEN US "hard-core kids" the recognition we need and shown the rest of the world that we're not good-for-nothing degenerates.

I, for example, am a B student at Queens College, majoring in economics and minoring in English. But on weekends, I'm a purple-haired maniac who needs an outlet to release all the tension of the previous week. I have to wait until I leave home before I do my hair the way I want, put my earring on, and change into my hard-core garb, because my father would behead me if he ever saw me that way. I'm also a health freak (not a drug addict). I jog eight miles a day and try my best to eat nothing but natural foods.

Muslim Lika
Queens

Corrections

☐ *New York* was in error when it reported in "Forever Young" [by Patricia Morrisroe, June 9] that plastic surgeons B. Donald Sklansky and Joseph Feinberg advertised on WNEW. The doctors do not advertise in or on any medium.

☐ The telephone number listed in "The Good News About Depression" for the New York City Self-Help Clearinghouse was incorrect; the correct number is 718-852-4290. ■

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017. Please include a daytime phone number.*

NEW YORK

INTELLIGENCER

BY JEANIE KASINDORF

TAX TUSSLE...KOCH QUIPS...LANDERS'S LASH...WALENTAS MOVES UP...POWER AT '21'

LEONARD STERN TAKES ON THE IRS

Village Voice owner Leonard Stern is taking the IRS to court to try to get back $3.4-million of the $10.6 million the Feds recently forced him and his privately held Hartz Mountain Industries to pay in back taxes and interest.

Part of the dispute between Stern and the IRS involves the question whether Hartz should be allowed to write off the $42.5 million it paid the A. H. Robins company to settle the antitrust suit that accused Hartz of trying to take business away from Robins by offering bribes and kickbacks to distributors (*New York,* May 5).

Stern and Hartz have filed suit in U.S. Claims Court challenging two IRS Notices of Deficiency issued late last year. In those notices, the IRS determined that Hartz Mountain Industries owed the government $3.7 million in back taxes for 1973 through 1975, plus $5.8 million in interest and penalties. It also said Stern and his former wife, Judith, owed $420,827 in back taxes for 1970 through 1975, plus $658,217 in interest. Stern's lawyer, Sol Warhaftig, says, "We feel the government is simply wrong about these issues."

……

KOCH TIRING OF 'HANGING IN'

In the middle of last week's Botnick flap (page 10), friends of Mayor Koch were passing the word that the mayor is fed up with pols who try to buck up his spirits by urging him to "hang in there."

But Koch insists he hasn't been complaining. "People have two favorite phrases they offer up to me over and over again," he says. "One is 'Hang in there'; the other is 'Don't let the bastards grind you down.' Sometimes it does get a little annoying, but it's okay. It's kind of funny, in a way. Sometimes I even tell them, 'Thank you, thank you.' "

……

DID ANN LANDERS ZAP DR. RUTH?

Did Ann Landers persuade the Chicago *Sun-Times* to drop Dr. Ruth Westheimer's syndicated column of candid sexual advice because she didn't want to appear in the same paper? That's the report from one newspaper-syndication man, who says Landers has let other newspapers know that she is not happy that her column runs in a publication that also prints Dr. Ruth.

Chicago *Sun-Times* features editor Scott Powers, who dropped the column after only three weeks, concedes that Landers doesn't like Dr. Ruth's column, but says her objections were not the main reason he dropped it. "Eppie Lederer did object to it," Powers says. "She has never held Dr. Ruth in high esteem. But I also felt it didn't work, for a number of reasons. I thought its readership was better suited to 'The Playboy Advisor' than to the *Sun-Times.* We got only three letters when we dropped it, two of them saying, 'I'm glad you did.' "

Ann Landers was traveling and unavailable for comment. Dr. Ruth's spokesman would say only, "We heard a rumor going around that that was the reason she was canceled. But she doesn't know anything about it. It's all news to us."

A PEI TOWER NEAR MODERN MUSEUM

David Walentas is going uptown. The Brooklyn-waterfront developer is talking to the Museum of American Folk Art about having I. M. Pei & Partners design a 20- or 21-story office tower on West 53rd Street, just down the street from Cesar Pelli's Museum Tower.

The new office building, which would house the collections of the folk museum, would replace six brownstones that are owned by the museum and used for its administrative offices and gift shop.

The museum, which would continue to own the site, would build the tower with Walentas. The museum's directors are negotiating with the City Athletic Club, which is located on 54th Street behind the brownstones, about obtaining permission to build closer to the rear property line, thereby allowing the tower to have a larger floor area. A formal announcement is expected to be made in the next few weeks.

……

'21' GOES FOR THE POWER BREAKFAST

The power breakfast is coming to "21." As part of the much-talked-about renovation of the venerable restaurant, Sheldon Tannen has decided to add a new kitchen and a new dining room for "The Breakfast Club"—a private meeting place for CEOs and senior officers of 250 major corporations.

The 85-person dining room will be open to members from 7 to 10 A.M. Along with croissants and coffee,

STERN

DR. RUTH

I. M. PEI

Photographs: top, James Hamilton; center, George Lange/Outline; bottom, Phil Matt/Gamma-Liaison.

VAN'S RETREAT...CBS CHARTS...THE WESTWAY CASH...BABY 'GIRAFFE'...FUNT FEUD

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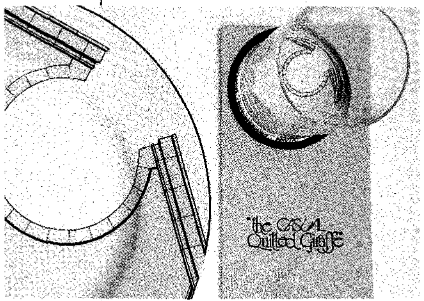


'GIRAFFE-WARE'

LEVITT

the Breakfast Club will also offer CEOs early-morning switchboard service, secretarial services, and bootblacks.

"We got so many requests for private breakfast events that we decided to make the power breakfast a part of '21,'" Tannen says. "Our neighborhood has changed dramatically. It has become a major business area, and we are the very center of it. The atmosphere of the club will be unhurried—conducive to CEOs who want to eat *and* conduct business."

SAUTER'S COUNTRY CUTTING SESSION

CBS News president Van Gordon Sauter has gone back to the country to figure out which CBS News staffers he's going to let go in the next round of budget cuts.

Sauter, who last month took his senior-management staff to the Beaverkill Valley Inn in the Catskills to discuss ways to save money, last week went to the Homestead Inn in Greenwich, Connecticut, with other executive vice-presidents of the CBS Broadcast Group. They were there to discuss how to handle the budget cuts CBS has announced it will make in the network's broadcast operations because of the reduced advertising revenues that are affecting all three networks.

CBS Broadcast Group spokesman George Schweitzer said the executives expect to reach some decision about how many jobs will be cut this summer. One CBS executive told a writer last week, "We won't do it the same way we did it last time. We'll phase people out instead of telling them to be out in 48 hours. Otherwise, we'll have a full-scale mutiny on our hands."

—Peg Tyre

MARKING TIME AT *CBS MORNING NEWS*

Some of those budget-cutting efforts at CBS are already running into stiff opposition. In an effort to cut overtime on the *CBS Morning News*, one of the show's producers, John O'Regan, issued time charts to ten videotape editors, demanding that they keep track of their working hours. The editors promptly called in their union, the International Brotherhood of Electrical Workers, which informed CBS that this "time-motion study" violated its contracts.

Two days later, O'Regan issued a memo asking producers to keep track of the editors' time instead. The memo said the editors could voluntarily correct any errors on the charts.

Eight days after that, another memo was issued, once again directing editors to keep their own time charts. Says IBEW spokesman Peter Quaranta, "This story isn't over yet."

LEVITT TAPPED FOR WESTWAY LEGACY

It looks as if Arthur Levitt Jr. is about to get a second job—as head of Governor Cuomo's long-awaited post-Westway task force.

Levitt wouldn't comment on a report that he has accepted the post, but one Albany source says the American Stock Exchange chairman has told Cuomo that he will head up the committee, which will advise the governor on how to spend the $150-million in federal transportation trade-in funds left over after Westway was defeated.

QUILTED GIRAFFE GOING CASUAL

The Quilted Giraffe's owners, Susan and Barry Wine, are finally about to open their café in the AT&T Building annex. Its name? Casual Quilted Giraffe.

The restaurant, which will open at the end of this month, will have a steel-aluminum-and-glass interior designed by the firm of McDonough Nouri Rainey & Associates.

Like the Quilted Giraffe, the restaurant will not be for New Yorkers with modest budgets. A "Light Meal" of soup, two appetizers, and dessert will cost $37.50. An "Afternoon Rendezvous for Two," featuring two pasta appetizers, two cold steak sandwiches, and a bottle of wine, comes in at $115.

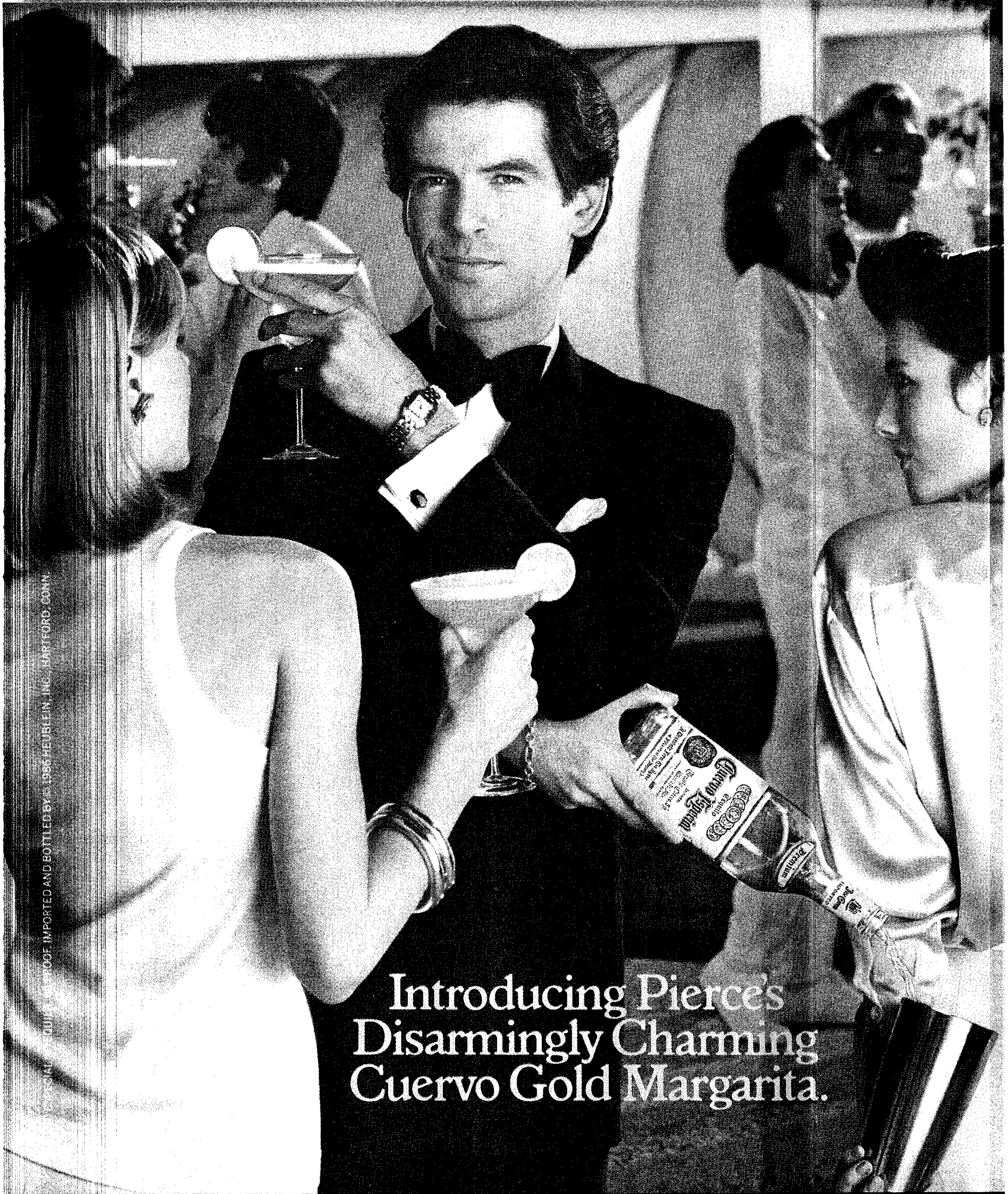
FUNT IN A FUNK OVER RIVERS BARB

Johnny Carson isn't the only television host feuding with Joan Rivers these days. *Candid Camera* creator Allen Funt is angrily complaining about Rivers's new book, *Enter Talking*, in which she portrays Funt as a "tinhorn" dictator and suggests that he may be an exhibitionist.

In the book, Rivers describes Funt, her boss during a stint as a writer for *Candid Camera*, as "a chubby, mean Bugs Bunny" who "could only be relaxed with people who were uncomfortable.... He ground in the terror with all sorts of petty cruelties." She describes a scene at a *Candid Camera* staff meeting when Funt wore only a terrycloth robe, and "sometimes, whether by design or accident, his robe would slip, leaving his genitals in plain view."

Funt says the characterization is totally untrue. "The book, as far as mentions of me go, is an outright lie. It's the lowest kind of writing, and I'm going to do something about it."

Photographs: top, Mark Sherman/Pictorial Parade; center, David Kelley; bottom, Maria Robledo.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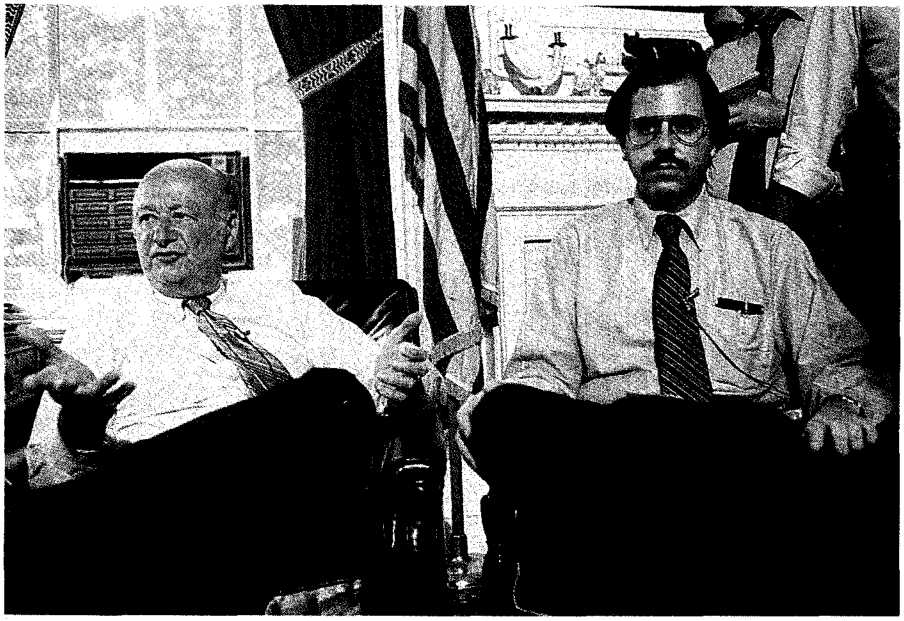
The City Politic/Michael Kramer

BYE-BYE, BOTNICK



THE CRUELEST CUT: *For the mayor, Botnick's resignation may be the most painful.*

Koch Loses a Pal

FIRST, THE NEWS: VICTOR BOTNICK IS gone, checked out—a casualty of the current scandal. Few will mourn. To those familiar with Ed Koch's government, Botnick was known as the hatchet man. Rarely was he called anything but "that son-of-a-bitch Botnick." At 32, he was the mayor's closest aide, a crony really, the guy reporters went to if they needed an inside, but only pro-Koch, anecdote. "I believe in loyalty," said Botnick. "And my job is to protect Ed Koch and his administration." That's right, the mayor would say. Through the years, Koch boasted how he had "trained" and "created" an "incorruptible" Botnick.

Not quite. There are legitimate questions about out-of-town trips Botnick took at city expense, and about the possibility that he strong-armed city vendors into contributing to the mayor's campaigns.

But that's not what did him in. And it is only of passing interest that Botnick lied about having failed to graduate from a college no one ever heard of. Lots of people in our education-crazed society are embarrassed about their schooling.

Botnick's problem is that he didn't come clean. He got caught in the old Nixon trap. He tried to cover up and only dug himself a deeper hole. The accumulation of lies, the dissembling *after* the truth was known, is what made Botnick's departure inevitable. But even that isn't the most interesting part of the story.

The real story is *Koch's* behavior. And the lesson is simple: If you get in trouble in New York, you'd best be Ed Koch's *personal* friend. Political allegiances aren't worth a pitcher of warm spit. Remember our eager mayor throwing Donald Manes to the mercy of a feeding press because, said Koch, Manes was obviously a crook in "the court of public opinion." Then, after Manes, the mayor who had boasted about being on top of everything in his city begged for understanding: "How could I know? . . . No one knew." And finally, he promised to root out corruption and be merciless when he found it.

So what did the mayor do when someone really close to him—a young man some say was the son Koch never had—got in trouble? Like a medieval monarch, the mayor himself—not a court or an independent investigator—invented a punishment for Botnick and declared the case closed. A couple hundred hours of public-service work would do the trick, said Koch. Clearly, what the mayor really wanted to do with poor Victor was take him over his knee and spank him. It isn't surprising that Koch thinks Botnick has got a bum rap, that he's been driven from office by the press. But it *should* be surprising. A leader with a fixed sense of reality would know better—and would have jettisoned his aide as soon as Botnick's *repeated* lies became known.

The mayor has his priorities mixed up. Friendships are fine—in private life. As leader of the city, Koch's first loyalty must be to the integrity of the government over which he presides—as Koch has himself said in calmer times. Which means one tough standard for everyone. A standard that sends the proper signal: No more crap.

Contra News

FOR MOST OF THEIR TWO DAYS IN WASHington last week, they looked like typical tourists. In fact, they were commanders of the *contra* forces battling the Sandinistas who rule Nicaragua. And as they stood at a cocktail reception, nursing scotch-and-sodas as if they'd just come off the eighteenth green, they spoke quietly about their need for American aid.

Next week, if the schedule holds, Congress will again vote on the Reagan administration's request for $100 million in military assistance for the *contras.* As usual, it looks like a cliff-hanger, but this time around something's changed. The White House may finally get what it wants, although if it does win, the administration will deserve little of the credit.

From the beginning of the debate over *contra* aid, the Reaganites' overheated rhetoric has turned off wavering congressmen whose concern that Nicaragua might become another Vietnam is sincere, if misguided. They've turned down the volume in recent weeks, but *that* act of intelligence has been largely negated by their hysteria over a direct Soviet arms shipment to the Sandinistas—a routine rather than unique delivery.

Another blow to Reagan's stance came in last week's General Accounting Office report about the earlier assistance Congress had voted for the *contras.* The GAO told a congressional committee that of $4.4 million appropriated for the *contras* only $185,434 could be identified as going to specific *contra* suppliers.

The GAO findings do not exactly inspire confidence—so why believe the president will get the new $100 million?

To begin with, there is evidence that the *contras* are finally cleaning up their act. The rap on the *contras'* leadership has been that it is heavy with former members of Somoza's national guard. Their presence has been a major cause of Congress's reluctance to fund the *contra* effort—and more important, it has helped the Sandinistas persuade the average Nicaraguan that a *contra* victory would mean a return to the old order.

But a major battle among the exiles, culminating in a marathon session in Miami last month, has resulted in a unified

Photograph by Epifanio/Outline.

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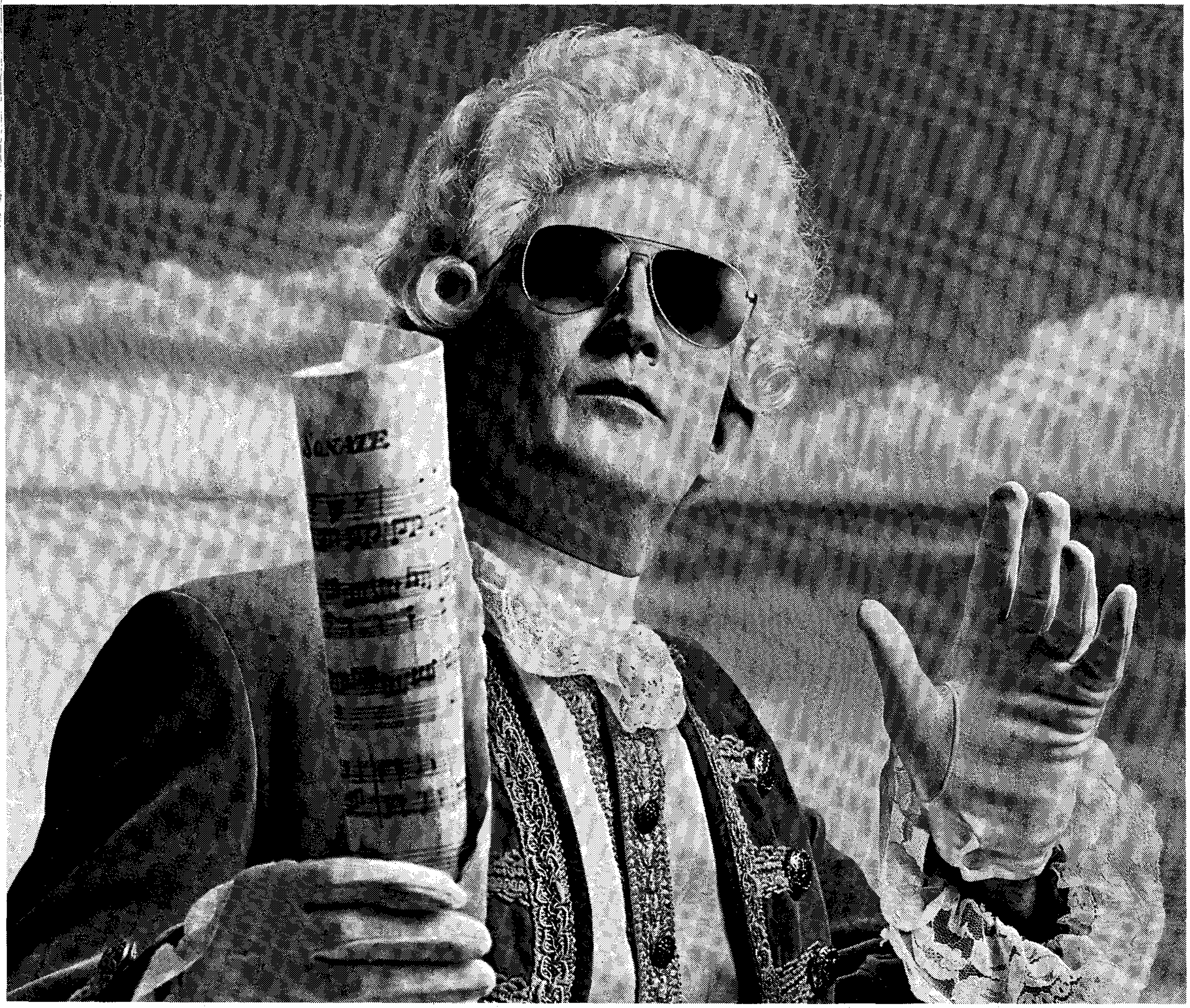

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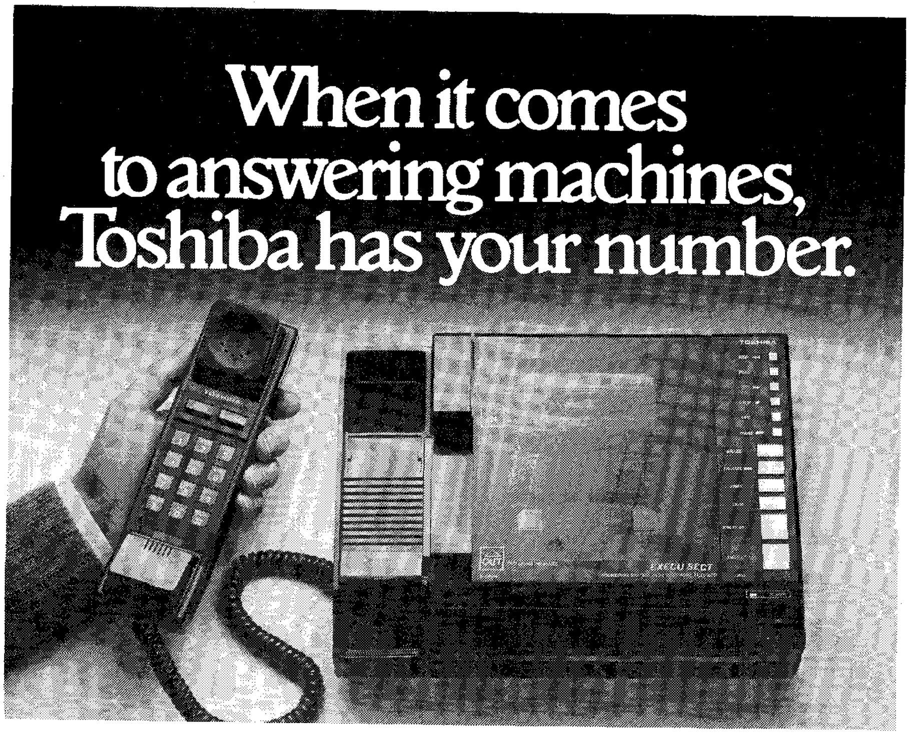

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contra command: the United Nicaraguan Opposition. Two of the top three civilian leaders, Arturo Cruz and Alfonso Robelo, are genuine democrats. Whether they will exercise real power over the former Somoza guardsmen in the *contras'* military structure remains to be seen. "We're well aware of the criticism," says Comandante Invisible, the *contras'* chief of intelligence, "and we're happy with Cruz and Robelo, and determined to respect civilian rule. Our thing has changed for the better."

Invisible may be right, but the prudent course would have Congress create an oversight committee as a condition of granting the administration's aid request. In recent congressional testimony, Bernard Aronson, a former policy director of the Democratic National Committee, said, "[We] have to use our aid to strengthen the civilian leadership of these forces, to ensure that they are committed to a democratic program that is real.... We have to make sure that human rights are ... observed, and troops are trained and disciplined, and that those among them—and there are those—who are thugs are not given our guns or aid."

Even with a billion in American assistance, there will never be change in Nicaragua unless the people there want it. Lately—and this couldn't be said even as recently as a year ago—there is credible testimony that the Nicaraguan people are tiring of the hardship and repression their revolution has imposed in the name of repelling the Yankee invader.

While Invisible and his colleagues were making the rounds, another observer, a non-combatant, was in Washington to describe conditions inside Nicaragua. He was Pablo Antonio Vega, the Episcopal bishop of Nicaragua.

"More and more," said Vega, "the people know what is really happening. By now people see the Soviets and the Cubans controlling things, and they are beginning to understand how committed the Sandinistas are to their Marxist-Leninism. The real public opinion is the people's silence. Travel on buses with some Sandinista soldiers and you see that no one talks to them. That is a sign beyond words."

Another leading Nicaraguan who still lives in Managua, a dissident leader of what's left of the nation's private sector, echoes Bishop Vega: "You Americans have the capacity to force change. Without your support it cannot come. The question is whether you have the will. We offer you a great bargain—*your* money and *our* blood. If you don't accept, and sooner or later the Sandinistas carry out their ideological commitment to spread revolution elsewhere in Central America, you will eventually have to pay a higher price: your money and *your* blood. Is that a choice?" ■

Cityside/Bernice Kanner

BRINGING UP BABY —SAFELY

Saving the Children

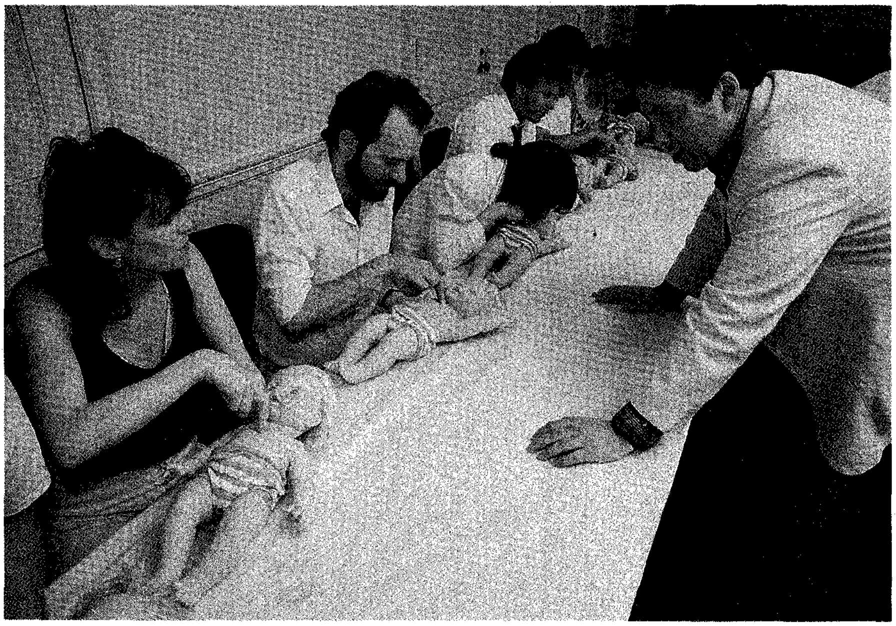
IT WAS A FEW MINUTES BEFORE SEVEN, ON a warm night in July 1985. Nancy Schulman was getting her four-year-old son, Michael, ready for bed and counting her blessings. That morning, doctors had removed the special splint her nine-week-old daughter, Alissa, had worn since birth to correct a dislocatable hip, and Alissa was at last able to rest on her stomach.

Suddenly, the infant girl began to howl, a howl that turned into a terrifying high-pitched scream. Nothing her mother did could console Alissa. Then the color drained from her face; she appeared not to be breathing. "I thought she was dead," says Schulman.

Scooping up the baby, she grabbed her startled, shoeless son, ran into the hall, and frantically pressed for the elevator. Incredibly, when it arrived, her husband, Richard, was in it, coming home from work. "Help," she said, in a voice tinny from fear. The elevator operator—and four other homeward-bound tenants—looked at the seemingly lifeless baby: The elevator headed straight down. Her husband managed to hail a cab, and the family raced from their 79th Street home to the emergency room of Lenox Hill Hospital, a few blocks away.

In the taxi, through her mounting panic, Nancy Schulman recalled the words of her Baby-Life instructor, Noel Merenstein. "Do something. Anything is better than nothing." And so she started to breathe for her baby, not in the perfect measured beats she'd learned in the four-hour class, and forgetting to check Alissa's pulse. But she did remember the essentials of emergency resuscitation: ABC (Airways, Breathing, Circulation). She tilted the baby's head back so that her tongue wouldn't block her throat. She placed her mouth over Alissa's nose and mouth and tried to force air into her lungs.

Rushing into the emergency room, the Schulmans announced, "Our baby has stopped breathing!" The room was not crowded, and a medical team materialized in a matter of seconds. The doctors told Nancy Schulman that she had saved her baby's life—that it had been a near-miss case of sudden-infant-death syndrome (SIDS).



MOTIVATED: *Members of a Baby-Life class practice CPR with Noel Merenstein (right).*

Alissa was kept in intensive care for nine days. And before she was released—with an apnea monitor to detect any future breathing problems—her parents and baby-sitter were trained in cardiopulmonary resuscitation (CPR) at both Lenox Hill and Mount Sinai, where Alissa's pediatrician practices. A week after Alissa went home, Nancy Schulman took a refresher Baby-Life course; her husband and baby-sitter took it for the first time. And less than a year later, they all celebrated Alissa's first birthday. "If I hadn't had Baby-Life," says Nancy Schulman, "it wouldn't have occurred to me that there was something I could do."

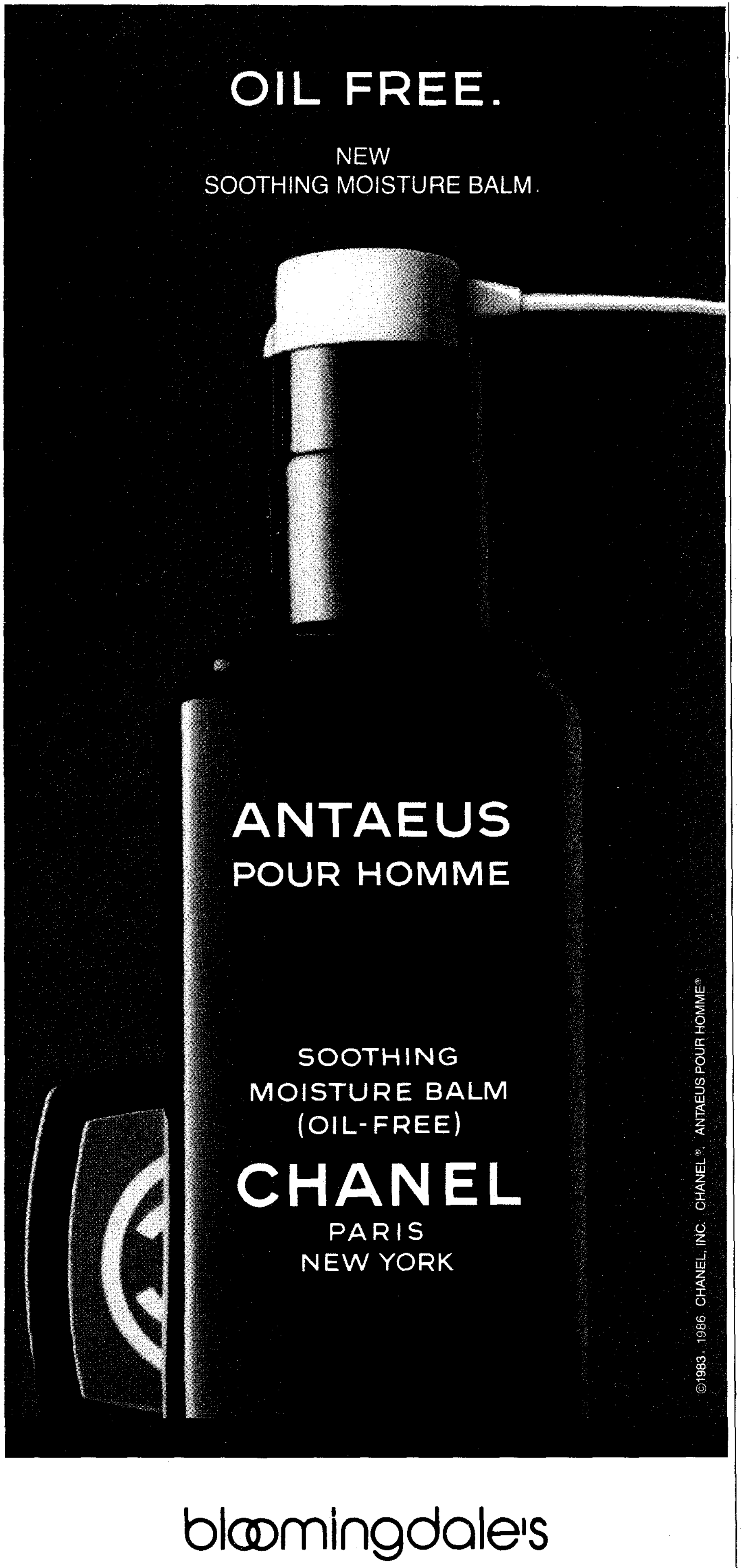
I didn't know Schulman before enrolling in the Baby-Life course, but I had heard her story. And friends who had taken the course spread the word about it, urging others to do the parentally responsible thing. The pitch worked: I called 744-0805 for the schedule of classes, signed on for a 6:30 P.M. Tuesday session at Christ Church, at 60th and Park, and mailed in my $45 (a refresher course is free). I could have arranged a group lesson for six or more in my home, or taken the course at various parenting centers, Y's, nursery schools, and hospitals.

Baby-Life was started three years ago by Noel Merenstein, a stocky 39-year-old Baltimore native and licensed New York City emergency medical technician who, "even as a child, ran to sirens and screams that others fled from." In five years of responding to ambulance calls, he'd seen dozens of parents unable to help their children because they didn't know what to do in a medical emergency. It took him a year and a half to put the course together. Several test classes convinced him that regular first-aid lessons don't always work, and that if the course was to be effective for real-life emergencies—battlefield conditions—it should be modeled on his Marine Corps training. After all, who can predict how he or she will react if called upon to save a child?

"Hopefully, no one in this room will ever see the sight of a dead child," Merenstein begins after introducing his assistant, David Roman, a certified CPR instructor. (To judge by his dramatic style, you'd think Merenstein had been an actor as well as a Marine. But "it isn't theatrics when you see a child dying," he says. "There is no loss more tragic. Any drama is to make the realization come alive.") He tells the class about a Long Island mother who turned her back for a second to get a dry towel. "It didn't take half a minute, but the baby was face-down in the bathtub in six inches of water." An emergency crew responded in 8 minutes and toiled for another 45, then doctors in the hospital worked for two hours—all to no avail.

Then there was the East Side father who, two years ago, tried to remove a wad of paper from his infant son's mouth and inadvertently pushed it farther in. The father then compounded the problem by hitting his son on the back, which drove the paper farther down the child's throat. The boy choked to death in his father's arms as he was being rushed to New York Hospital. Says Merenstein, "Had those parents known what I'm go-

Photograph by Louie Psihoyos.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ing to teach you, they most likely could have brought those babies back."

Merenstein's audience—"a generation of the most incredibly motivated parents anyone could imagine," he says—is mesmerized. Since he began Baby-Life, some 25,000 people in the New York area—including Kurt Vonnegut, Meryl Streep, Jane Curtin, Robert Morgenthau, Lucie Arnaz, and Peter Jennings—have taken the course. Most have never had to use what they've learned; others have, and they consider the four hours spent taking the course the most important of their lives.

The occasional critic contends that Baby-Life is too tough, too scary—charges Merenstein dismisses as hokum. "Talking about losing or seriously damaging what's precious to you *is* scary," he says. And the overwhelming response from those who have taken the course amounts to love letters. "I've rushed home to babyproof the place. I'll never look at furniture the same way," wrote one graduate. "The best baby gift I can think of," wrote another. "I see Baby-Life becoming the word on post-birth the way Lamaze is for pre-birth."

"A baby—indeed, anyone—needs oxygen to stay alive," Merenstein tells the class. "The only way he can get it is through his nose, mouth, throat, and windpipe. Say you find your child unconscious, not breathing. What are you going to do?" The parents lean forward in their seats, eager to dispel the ignorance that could cost their child's life. "Scream for help," he says. "Don't—do not—run to the phone. Not yet. Let someone else dial 911—but do not leave the child."

Merenstein then gives the class step-by-step instructions in what to do until help arrives. First, check for your child's responsiveness. Call his name. Pinch or flick the bottom of his feet. Gently shake him. Pull his hair. He demonstrates how to determine whether the child is breathing, how to check his pulse, and how to perform CPR. If you are alone, he says, "carry the baby to the phone so you can continue breathing for him while you dial 911, then say the magic words, 'My baby is not breathing.' In Manhattan, an ambulance crew should respond in eight to twelve minutes."

We are each given a remarkably lifelike doll on which to practice. "The best place to perform CPR—to breathe and pump for a stopped heart—is the floor or another hard surface, not a bed," Merenstein booms. He shows us where to place our fingertips on the doll's chest, and how to press down. "Alternate with the breathing for the child," he says. "But this is very dangerous. Never push on the ribs, and never too low. The wrong position and you could do fatal damage to the child." We practice individually and then perform the procedures in front of the class. It is the moment of truth, a test of how much we have absorbed, how much we can be counted on.

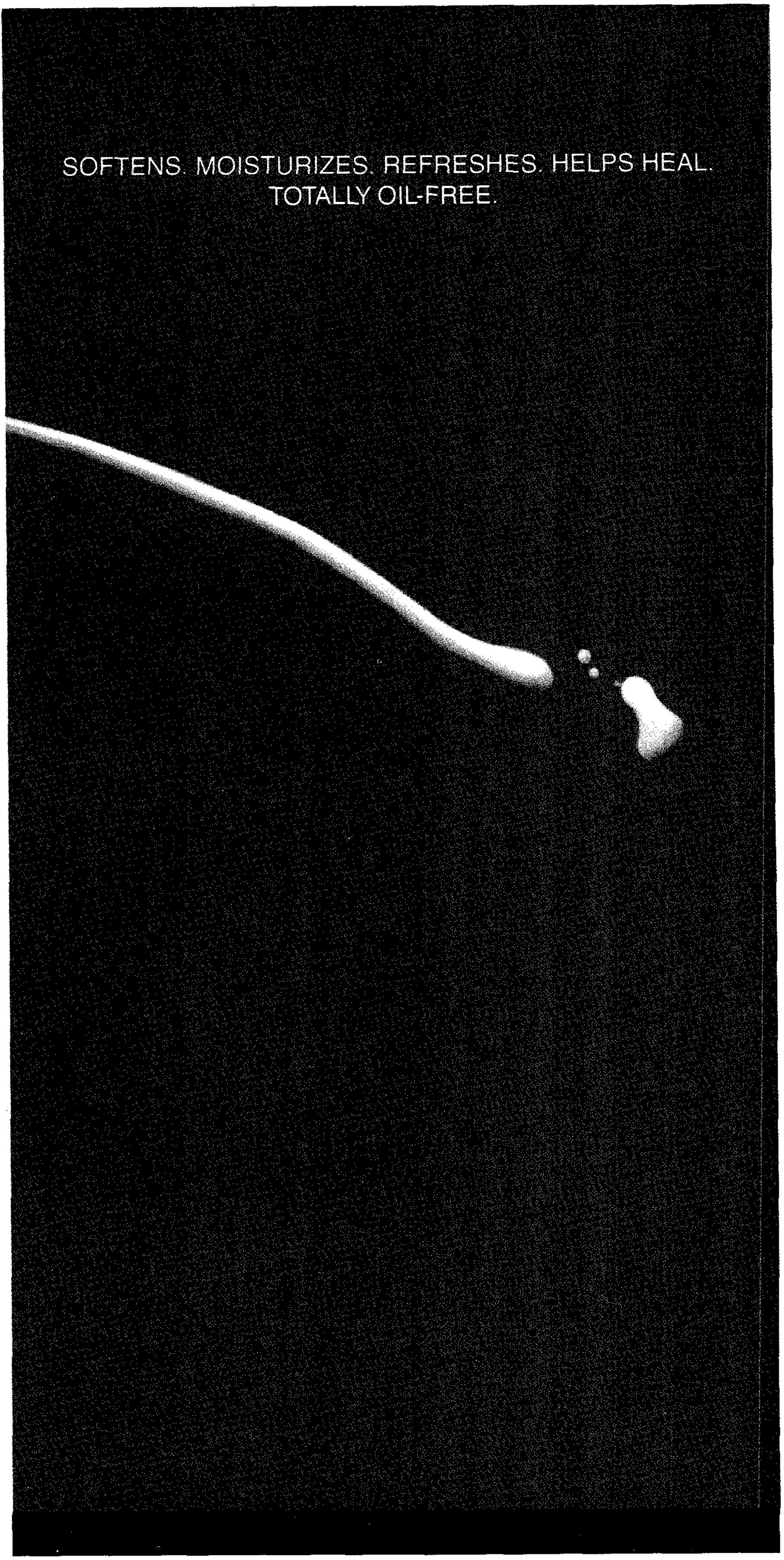
According to the American Academy of Pediatrics, four times as many children die from falls, burns, drowning, car accidents, choking, fire, poisoning, suffocation, and electrocution as from any childhood disease. Child safety—or the lack of it—has prompted the Consumer Product Safety Commission and the Juvenile Products Manufacturers Association to designate September 8 to 14 as Baby Safety Week. The campaign they'll fund will emphasize a different set of ABCs of safety: Awareness, Behavior, and Caution in choosing and using children's products.

Every week is Baby Safety Week to Merenstein. After a short break, he runs through a litany of horrifying statistics. Choking kills one child every five days. (It's the No. 1 cause of accidental death of infants under a year old.) "No hot dogs, grapes, carrots, celery, bread, or raisins before the two-year molars come in," he shouts. "Only food that can melt, dissolve, or crumble. No peanuts until a child is five. Never eating and walking simultaneously. All small objects should be out of reach until the baby stops putting things in its mouth. Scour your home for strings and cords; babies get strangled in them. The plastic bags that hang over dry cleaning? Out! Balloons you thought were harmless? A No. 1 hazard. Kids choke on them."

Merenstein moves on to the most dangerous room in the house. "Never, never let your child roam in the kitchen unsupervised," he says. "Use the back burners on the stove: Kids can pull the pots down on themselves. Disconnect electrical appliances so they don't Cuisinart their fingers. Move the cleansers from under the sink to high storage, and lock the whole area off with a childproof lock."

Danger lurks everywhere. Honey can cause a serious allergic reaction in infants. Nail polish and remover should be out of sight, out of reach. TVs and VCRs, which attract kids like magnets, can shock them; tempting wires and electrical outlets can do worse. Never put heavy objects on bookcases, he advises—a child can tilt the whole thing down on himself. Glass and marble tabletops can split a child's head open. A gate should be installed at the top and bottom of any staircase. Clip-on high chairs can be dangerous. Car seats are a must. In fact, children are better off on a bus than in a taxi.

It's almost 10:30 P.M., and even Merenstein seems winded. "Crawl around on your hands and knees and see the world the way your child does," he says in closing. "And watch him. I've never heard of a child's dying from an accident when his parents were looking right at him. A parent's job is not to teach a kid to read at six months. It's to protect a child, to keep him safe until he's grown up." ▬



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The Bottom Line/Dan Dorfman

THE ACCUSER IS ACCUSED

New Twist in 'Yuppie Case'

THE MAN WHO BLEW THE WHISTLE ON A major insider-trading ring involving the Big Board brokerage firm of Marcus Schloss & Company is now himself being accused by that firm of cheating on his expense account.

I've learned that Marcus Schloss has alerted the Securities and Exchange Commission that the firm was raising questions about the business conduct of the whistle-blower, Arthur Ainsberg, formerly the compliance officer and chief financial officer at Marcus Schloss.

The firm, I'm told, is charging that Ainsberg put in expense slips for lunches and dinners with people who have denied being out with him. These "ghost" guests are said to have included corporate executives, lawyers, and people on Wall Street. Ainsberg is also said to have charged the firm on at least six occasions for a car service from Manhattan to Long Island City to take his teenage son to tennis lessons. The expenses in question so far are said to exceed $1,000.

Stanley Arkin, a lawyer for Marcus Schloss, told me that "the findings of the firm's ongoing investigation into Ainsberg's expenses would destroy whatever credibility Ainsberg has—if he has any." The firm started its inquiry into Ainsberg's expenses after he had made his accusations to the SEC.

Ainsberg, 39, vigorously denies the allegations. "They're so ludicrous and so ridiculous that they're not even worthy of comment," he says. "I'm the straightest kid you'll ever meet in your life. . . . I have always tried to separate my personal accounts from my business accounts and have always reimbursed the firm where it's personal."

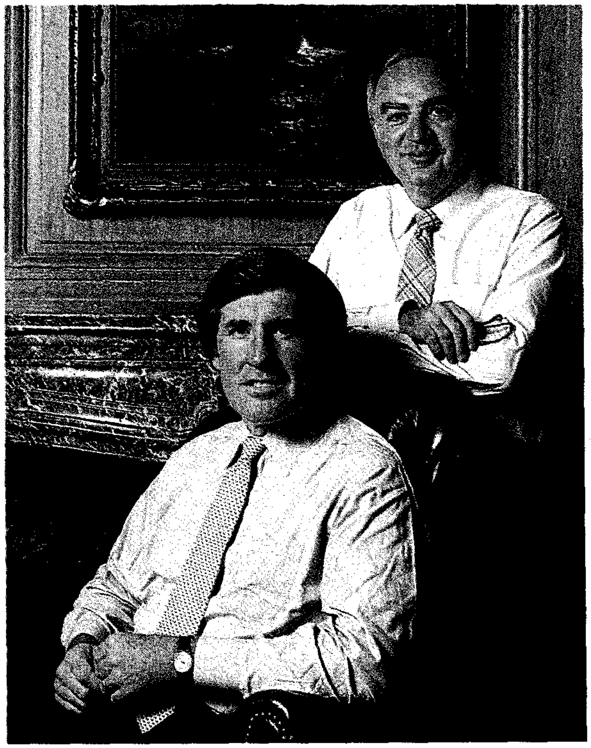
Ainsberg instigated an insider-trading investigation that led to the indictments of five young men. Four have pleaded guilty, in what's been called the "yuppie case." The one who has not is Michael David, formerly a lawyer at Paul, Weiss, Rifkind, Wharton & Garrison. David was indicted for stealing information on corporate takeovers and passing it on to two arbitrage analysts—Andrew Solomon, formerly of Marcus Schloss, and Robert Salsbury, formerly with Drexel Burnham Lambert. David also allegedly gave information to Morton Shapiro, a former stockbroker at Moseley, Hallgarten, Estabrook & Weeden. Shapiro traded for the fifth defendant, accountant Daniel Silverman. Sentencing is scheduled for July 18.

Solomon has stated in court that he passed on the inside information from David to principals of Marcus Schloss, who have not been publicly named. These principals, he charged, traded on the information. Marcus Schloss has strongly denied these allegations.

Ainsberg first learned in early March that David was allegedly giving Solomon inside information on takeovers. As compliance officer, he normally would have brought this to the attention of the principals of the company. But Ainsberg's lawyer, Alvin Hellerstein, said Ainsberg believed that the principals were already aware of Solomon's activities. Ainsberg later taped a conversation with Solomon in which the subject of inside information was discussed.

On March 25, Ainsberg passed on his findings to the SEC. On the same day, Ainsberg, who was earning a six-figure salary at Marcus Schloss, resigned from the firm, where he had been employed for about two years.

"I was in a Catch-22 situation," Ainsberg says. "I tried to conduct myself in the right manner. I did a brave thing. I suffered—and I'm a man without a job."



ROBERT SIMMS, ANDRÉ SHARON: *Wary of the European markets.*

Tracking the Rich

GIVEN THE ERRATIC AMERICAN STOCK market, I can't be the only one wondering what to do with my money.

For some answers, I turned to a couple of top officials of a hot investment firm that handles some of the assets of six of the richest families in the world.

In brief, the firm is sharply lowering its holdings in European securities, despite all the hoopla about foreign investing. It's also fattening its position in American securities and snapping up German government bonds.

The firm in this case is eighteen-month-old Simms Capital Management, Ltd., of New York, which supervises $260 million in assets. Chairman Robert Simms, 47, declined to identify those six rich families, but it's understood they include the Dayton family, founders of the big Minneapolis-based Dayton-Hudson retail chain, as well as the families of a Greek shipping magnate and a West German industrialist.

Though Simms Capital Management is relatively young, its principals have substantial investment expertise. Simms, for example, was a partner at Bear, Stearns & Company for twelve years. His last job at Bear, Stearns involved directing five money-management departments with total assets of about $1-billion. Another key partner, Egyptian-born André Sharon, ran the research department of Drexel Burnham Lambert for fifteen years.

The firm started off with a super 1985 showing; it was up 60.4 percent, almost double the 31.4 percent rise in Standard & Poor's 500-stock index in the same period. In the first five months of 1986, the firm is again outstripping the market: it's up almost 29 percent, versus an 18.8 percent gain for the S&P 500.

Europe was the darling of the investment world last year, with most of the stock markets there far surpassing the performance of the American stock market. This no doubt helped Simms Capital, which is a big global investor.

The snazzy showing of the European markets—with Austria, Germany, and Italy all up over 130 percent in dollar terms last year—has led to the creation of a flock of U.S.-based international funds, as well as funds devoted to individual countries (such as Italy, Japan,

Photograph by Dana Fineman/Sygma.

and Korea). But the word from Sharon is "beware." Opportunities still abound in Europe, he tells me, "but a lot of the whipped cream is gone." Sharon says he likes the economic outlook in Europe, but adds, "It's just harder and harder to find good values."

Reflecting this view, the firm has chopped its European holdings—from nearly 34 percent of the portfolio at the end of April to 22 percent at the end of May. Equity holdings in Italy have been scrapped, and stock positions in France and Germany have been sharply reduced.

Holland, on the other hand, is rated by Sharon as "one of the cheapest markets in Europe." The recent elections, leading to a more pro-business government, is considered a major plus. Simms Capital's favorite stocks, each of which is thought to have the potential to appreciate 20 percent over the next six to twelve months, are Bredero, a construction company; KBB, a retailer; Unilever, a consumer-products giant; Hoogovens, a steel producer; and Nationale Nederlanden, an insurance company.

A high real yield—6 percent after factoring in inflation—is what makes long-term German government bonds so appealing to the firm. The real yield on U.S. long-term Treasuries is 5.6 percent.

The firm has raised its stake in U.S. equities—from 32.5 percent of its portfolio at the end of April to nearly 36 percent at the end of May. Simms thinks the Dow could drop to around 1800 in the current market, but he sees a Dow of 2000 before year-end. He reasons that interest rates won't be permitted to rise because of the many slow-growing economies worldwide and the mounting debt of foreign nations, especially Mexico.

The consumer sector, spurred by the prospects of lower tax rates from the proposed tax reform and the benefits of lower oil prices, is the firm's top choice for American investments. Food, retailing, and drugs lead the way. Restaurants and publishing are also favored.

Given the proposed tax reform, Simms figures the five industries will average a drop of about 10 percent in their tax rates. That, in turn, will help fatten earnings. He points out, for example, that the firm is currently projecting 1987 earnings of $6.65 a share for McDonald's. If the tax reform goes through, the estimate would be boosted to $7.30 a share.

Aside from McDonald's, the firm favors Quaker Oats, Time, May Department Stores, Eli Lilly, Gannett, K mart; J. C. Penney, American Home Products, Southland Corporation, Taft Broadcasting, Federal Company, and ICH. Among smaller emerging growth companies—obviously riskier—the firm's five top picks are Brendles, Electro-Nucleonics, Safecard Services, Super Food Services, and Jones Intercable. ■

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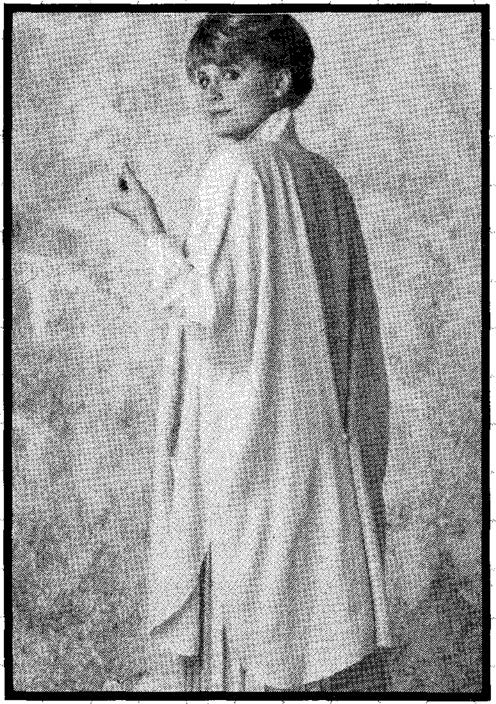

"Quite simply, the clothes I buy must have style. To meet with an agent or a producer, I dress to be businesslike and very professional, but I never want to be boring. So, naturally I look for outfits with a little flair. And, I like to shop in a store where they make it their business to know what I want. Personal attention and service really count." With a flair for the dramatic, she wears the oversized rayon shirt and matching pleated skirt, imported from France. Regular retail price $200.00. At Designer Liquidators, just $120.00. Along with the very best in suits, dresses, skirts, blouses, and accessories. All current designer fashions. All at discounted prices. With a personal touch that's not found often enough. The smart place to shop in New York.

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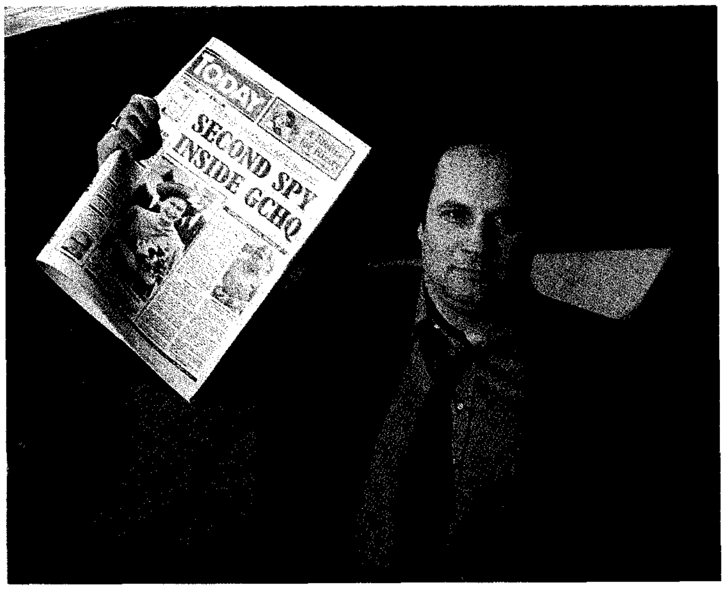
ENGLAND'S OWN MCPAPER

Today's High-Tech Struggle

AN AMERICAN BROWSING AT A LONDON newsstand feels right at home these days. On display are, of course, the familiar titles—the *International Herald Tribune,* the European edition of the *Wall Street Journal,* and, since 1984, the colorful condensed edition of *USA Today.*

And then there's *Today,* Britain's newest newspaper, born amid trumpet blasts and drumrolls on March 4. With its full-color pages, three-paragraph news stories, huge weather maps, and extensive sports and entertainment coverage, all in a tabloid format, *Today* looks like the baby brother of *USA Today.* But its stressful infancy—during a period marked by bad planning, production nightmares, and less-than-enthusiastic reader acceptance—points up some of the fundamental differences between American and British journalism and, beyond that, shows why some media ideas work and others fail.



MAN OF HIS TIMES: Today *founder Eddy Shah with his new tabloid.*

Both *USA Today* and the British *Today* are print responses to a presumptive television culture in which media consumers, particularly those under 40, are said to like their news and entertainment in short, colorful takes. Both papers are also technologically based. *USA Today* transmits pages by satellite to printing plants across the U.S. (and now in Lucerne, for distribution in Europe). Entrenched labor practices and outdated production methods along Fleet Street have made British publishing an economic black hole, swallowing revenues without a trace. Between 1979 and 1984, for example, Fleet Street papers earned about $40.6 million on total sales of $8-billion, according to estimates by *The Economist.* But *Today* has helped change that by introducing computer typesetting and photocomposition techniques that have been used throughout the U.S. for more than a decade.

At this point, the two papers part company. Allen Neuharth, the founding father of *USA Today,* has the extensive resources of the Gannett Company, which began in Rochester, New York, behind him. Profits from Gannett's other newspapers and media properties more than cover *USA Today*'s losses, which are estimated at over $300 million in the nearly four years the paper has been published. With its cushion against failure, *USA Today* has been allowed to find its own quick-news-fix style as well as a growing number of readers. The paper now claims a circulation of 1.4 million, of which about 250,000 are bulk sales. Until relatively recently, however, it has been somewhat less successful in attracting a large group of national advertisers. Each year, though, *USA Today*'s losses have been steadily reduced, so that the paper now is said to be losing "only" about $285,000 each weekday it's published.

Today's founding father is a 42-year-old former BBC and Granada television production assistant named Eddy Shah, a corporate figure who has considerably fewer resources behind him than Neuharth does. English-born and of Iranian descent, Shah is a minor mogul by the standards of Fleet Street, or even Rochester. He made his money with a group of free weekly advertising papers (known in the U.S. as shoppers) distributed in the Manchester area, in the north of England.

Shah achieved a measure of fame when he resisted unionization attempts at his papers in 1983 and 1984. That success encouraged him to attempt to bring the editing and production of British papers into the latter half of the twentieth century, mainly by challenging the print unions' resistance to technological change, as well as their notorious manning rules (five men to operate a press in the rest of the world, eighteen in London is the most familiar example). With the new technology, Shah reasoned, he could lower his costs and produce an attractive mid-market paper. After going through more than 160 possible titles, Shah says, the name *Today* was chosen because he wanted "to identify the paper as modern, immediate, and colorful." Not so incidentally, the typeface of the logo is strikingly similar to that of its American precursor.

According to News (UK), Shah's company, approximately $32 million was raised from investors, most of them British companies. Shah avoided the print unions and the old hot-type print technology by cutting a deal with the electrical workers' union, whose members could properly claim jurisdiction over computer typesetting equipment. The fact that the *Today* printing plants were a "greenfield site"—a fresh start-up rather than a conversion—sped the process, as did the free-market sympathies of the Thatcher government. Simon Jenkins, political editor of *The Economist* and author of a forthcoming study of Fleet Street, calls these factors "the new reality" of British journalism.

Much of this new reality came into play when Rupert Murdoch built his own greenfield plant along the old East London docks at Wapping. Shah and Murdoch have been widely portrayed as "capitalist revolutionaries" or "union busters"—depending on the politics of the portrait-maker. In fact, according to Jenkins, a key to the great technological changes in British journalism has been the electrical unions. In the past, says Jenkins, "publishers went to the printers and said, 'I'd like to publish a new paper. How much will you charge me for it?' And so, for years, Fleet Street papers were produced by proprietors operating at a loss or subsidizing costs out of their own pockets or having their shareholders underwrite costs." As Jenkins tells it, the electrical workers, with true Thatcherite entrepreneurial spirit—and acting in their own self-interest—in effect said to the publishers, "You've got a problem. Let's talk about our mutual needs."

The publishing revolution almost began without Shah. It's now clear that *To-*

Photograph: J.B. Pictures.

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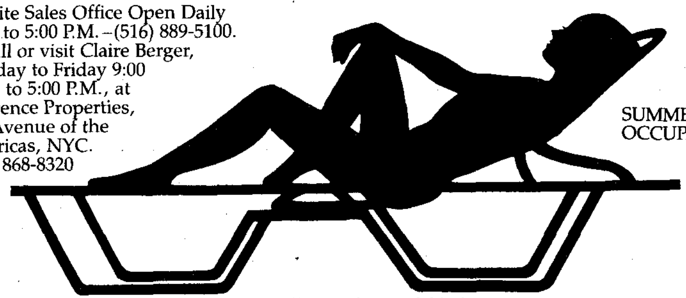


day management woefully underestimated its tasks. In the first few weeks, production deadlines were missed, color reproduction was muddy, and there were numerous breakdowns in the franchised distribution network. An extra 100 people, from subeditors to layout artists, had to be hired just to get the paper out in the first month of operation. Given the free media ride the paper received—a publicity countdown neither money nor P.R. genius could buy—the readers' response was underwhelming. *Today* was not so much fizzle as phantom; many potential customers simply couldn't find the paper on the stands.

Shah had originally projected an initial pressrun of 1.2 million, going to 1.5 million within three months. Now Shah himself says the paper is selling around 500,000 copies a day, slightly fewer for the Sunday edition. His rivals claim the daily figure may be closer to 400,000. However, according to the British trade paper *Media Week, Today*'s readership is younger and more affluent than those of its mid-market tabloid rivals, the *Daily Mail* and the *Daily Express*. The British don't use the word "yuppie" as widely as Americans do, but *Media Week* subscribers get the picture.

In recent weeks, whenever the paper could be found, it made for a good read, or look—ample coverage and lots of pictures of the World Cup in Mexico; a crisp foreign section under the editorship of Benjamin Pogrund, former editor of the Rand *Daily Mail* and one of South Africa's leading journalists; and a somewhat sophisticated, upmarket Sunday magazine (one recent issue featured a cover story on Miles Davis at 60).

But *Today*'s managerial turmoil has continued. In late May, Shah barely survived boardroom scrutiny of the paper and what was delicately described as a short-term cash crisis. Almost half of *Today*'s original investment went for the state-of-the-art presses and related equipment, leaving only about $18 million for an operating cushion. In April, too, *Today* cut its advertising rates by 20 percent and then followed that with further-discounted ad deals. Shah also announced an increase in *Today*'s newsstand price. To compensate for the price rise and to try to build circulation, Shah said, *Today* will start a promotional prize game, called Scoop, in the fall.

When Shah announced Scoop to a convention of newsdealers in early June, he told them, "We're struggling at the moment, [but] there is no crisis." Contradictory as this may seem, it's nevertheless an apt description of the current state of the British press in general. Shah and his chief editors and managers, however, struggling under the cold stares of the investors, may not survive another cash-flow crunch. *Today* may not live long enough to offer its promotion.

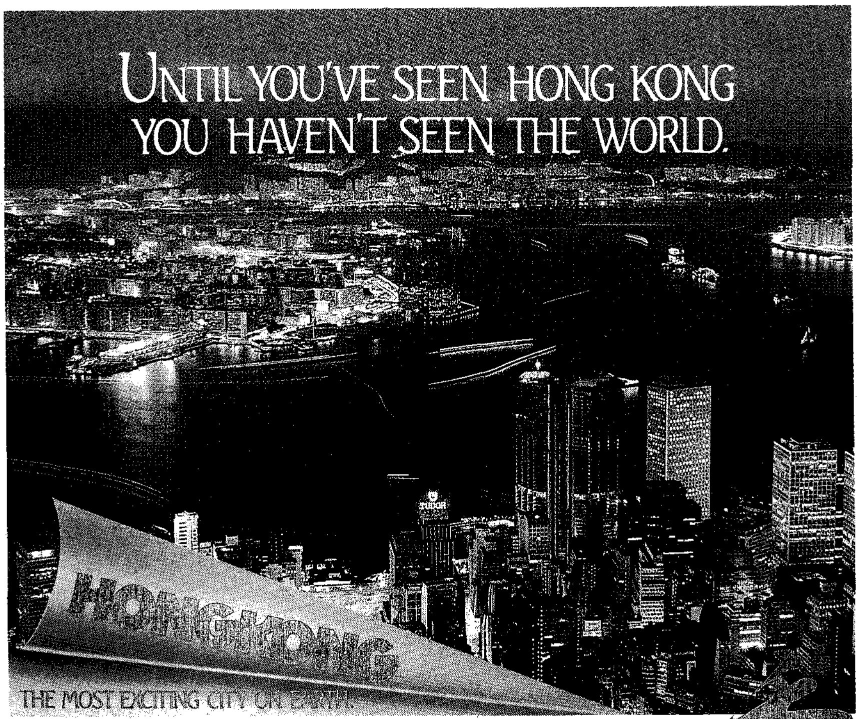
Scoop, in the editorial sense rather than as a game, is the right goal to pursue; new papers need the big stories and the exclusives that attract attention. That's why the proprietors of the best and most successful papers spend their time, money, and thought on efforts "to get the edit right." But *Today* is basically a technologically driven product—the computer exists, therefore I am. There seems no demonstrable market demand for another mid-scale paper. *USA Today* is also technologically driven; but in addition, a reader's market—for a second paper or a travel paper—also drives it. (American tourists and businesspeople are the readers most likely to pick up a copy of *USA Today* at European newsstands.)

Elsewhere among the British papers, there is also a certain amount of struggle. But in these cases, opportunity seems to have the lead over crisis. Rupert Murdoch is putting out his four British papers (the *Sun*, the *News of the World*, the *Times* and the *Sunday Times*) from the greenfield Wapping plant, despite printers' union picket lines and regular Saturday-night demonstrations when the delivery trucks begin to roll. According to a Murdoch spokesman, savings from the introduction of new technology and new manning agreements are expected to amount to "tens of millions of dollars" this year.

Other papers may soon be joining in the trend toward high tech and lowered costs. The management of the *Guardian*, which is still dealing with the old-tech printers' union, late last month won agreements in principle for the introduction of direct computer input of editorial and advertising copy, as well as reductions in manning levels. The other major national newspapers are expected to make similar agreements.

Perhaps the surest sign that there is struggle but no crisis can be seen in the number of new British newspaper ventures that have been announced or are being developed. These prospective entries come from points on the political spectrum ranging from the center to the labor left; they are upmarket and downmarket (Shah and Murdoch had announced plans for new papers, but they are on hold). All have in common "the new reality" of newspaper publishing.

Despite the problems elsewhere in basic British industries (the most recent being the shutting down of shipbuilding yards throughout the country), there's a sense of optimism about the practice of journalism these days. As Hugo Young, the respected columnist for the *Guardian*, says, "This is a good time to be starting out in journalism." For junior reporters and writers, who have had to adjust to the fact that Great Britain long ago became Little England, that's very good news indeed. ■



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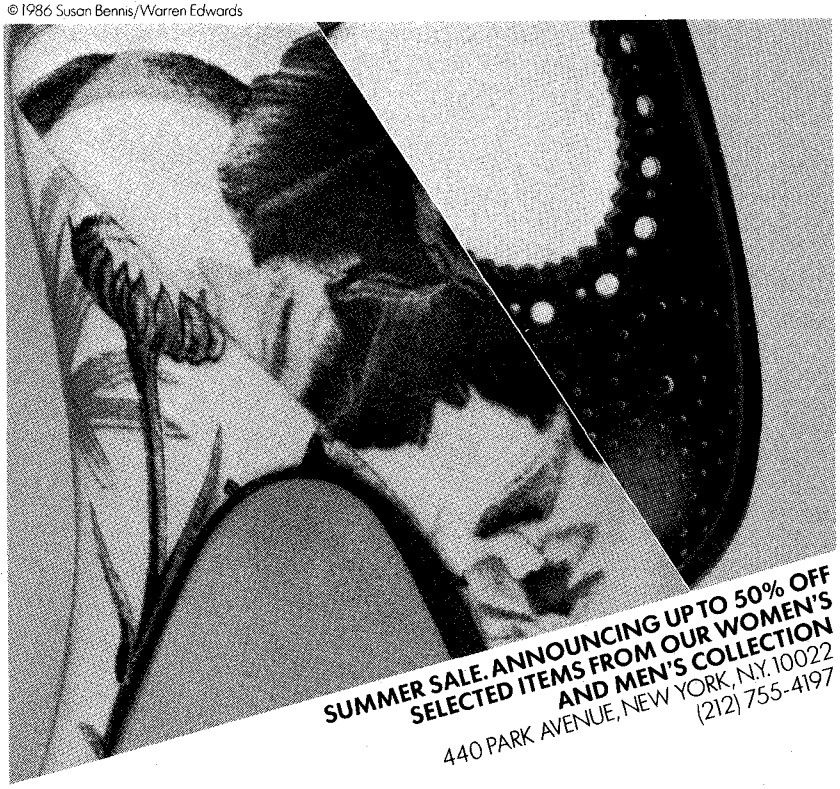

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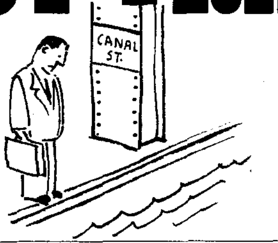


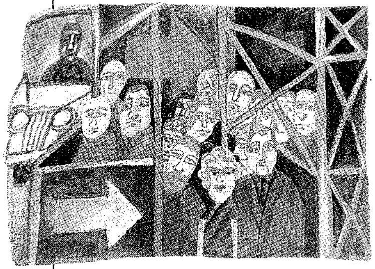
STREET SEEN

Clogged Arteries

SIDEWALKS ARE THE LITTLE toes of a city's anatomy—taken for granted until they're out of commission.

Which brings us to the current building boom. Of Manhattan's 1,000 or so miles of sidewalk, 2 miles are off-limits at the moment. Another mile and a half, though technically open, is "partially obstructed."

Three-plus miles out of 1,000 may not seem like much, but it's the rough equivalent of 70 blocks, and many of them are in pedestrian-clogged midtown.



"The real crunch is above 59th Street on the East Side," says Richard Pressel, director of the mayor's Traffic and Construction Coordinating Council. Pressel should know. He's the one who has to gather a committee every time a developer wants to close one of those sidewalks.

"Closing the sidewalk is always the last resort," Pressel says. Once it's closed, pedestrians must be detoured. That can mean making a pedestrian lane in the street, allowing a walkway inside the construction site, or simply asking people to cross the street to use the opposite sidewalk.

The only hard-and-fast rule, says Pressel, is that pedestrians cannot be rerouted to the other side of an avenue. Apparently, New Yorkers will cross a side street, but not an avenue.

"You can have the biggest traffic cop in the world standing there directing them, and they'll duck right under his arm," he says.

City officials insist they're trying to reduce the number of sidewalk closings. An ordinance passed last May limits the use of street cranes by any project below 66th Street to 110 days.

Still, 110 mornings of running an obstacle course to get to one's regular bagel shop certainly seems long enough. ELYSE MALL

BRIEF LIVES

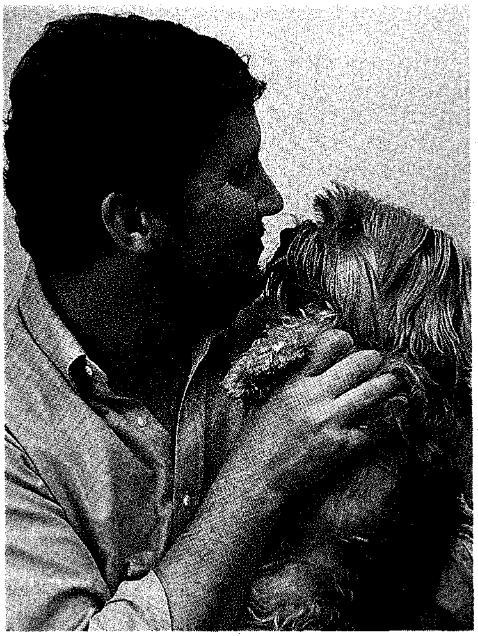
JOB'S PATIENTS

"I FULLY RESPECT THE INTEGRITY OF THE dog as a dog," says Job Michael Evans, "but in a complex society like New York, you need to get more out of your dog, and he is willing to give it to you."

Evans, a 36-year-old former monk, teaches Park Avenue manners to Park and other Avenue dogs through his Patience of Job service (it's listed just that way in the Manhattan directory). To do it, the former Brother Job of the New Skete Monastery mixes the techniques he learned during eleven years at his upstate monastery, which is renowned for its training of German shepherds, and those he learned from his father, a psychologist. Evans's training stops just short of putting problem dogs "on the couch." "It's more like family therapy for dogs, treating the dog as the troubled family member."

But Evans goes beyond diagnosis and will train the pet to stop eating the furniture, jumping the neighbors in the elevator, barking incessantly, or fighting with his canine counterparts on the street. "If there's any psychiatry involved," says Evans, "it's usually for the owners.

"The biggest problem for people is unintentional training," he continues. "People's tone of voice will sometimes produce the exact opposite of the behavior they seek. The dog's first communication is learned in the litter, so it's important to recognize the tones of voice that approximate the mother's." In other words, low, growling tones—like the mother's—are obeyed. High squeaks—like the yips of litter-mates—are signals of distress or play. Evans says he has got to where he can sometimes diagnose the problem with a dog based on the owner's recorded telephone message.


Evans and pal: "It's like family therapy for dogs."

Evans offers an initial one-and-a-half-hour session for $80, and a full seven-session course for $400. But what he does with his canine clients goes beyond obedience training. "Park Avenue and Fifth Avenue people don't want a crazed hooligan crashing down the hall," he says. Yes, Patience of Job–trained dogs learn to heel, lie down, and come, but they also learn to sit in the lobby while the doorman gets their owner a taxi.

"Tight training looks like a limitation, but it really gives a dog much more freedom," Evans says, "because you can take it places. And, considering the size of most New York apartments, you have to." STANLEY MIESES

Photograph ©1986 by Kelly/Mooney. Illustrations: top, Guy Billout; left, Jo Teodorescu.

CIVICS

Ice Capades: Donald Trump Takes On the Wollman Rink

ON A BLAZINGLY HOT Monday afternoon, a light-haired man in a black suit and wing tips stepped cautiously around the shrubbery surrounding what used to be the Wollman skating rink in Central Park. He pulled up short at a row of half-buried canvas sacks that had weeds sprouting from them, and he frowned.

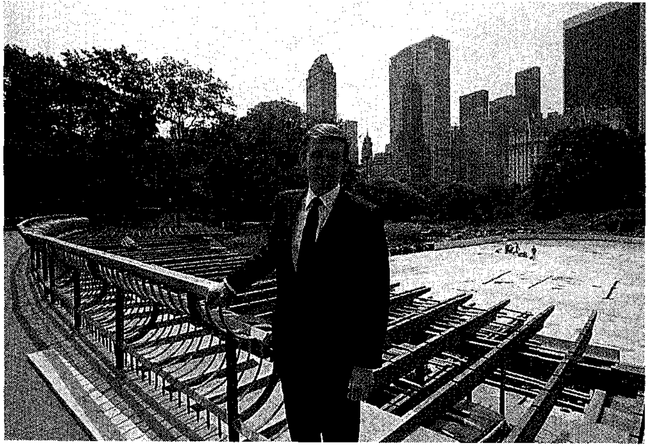
"Now, this is a classic," Donald Trump said. "These sacks had plants in them and they were never opened, so now all the plants are dead."

At that moment, one of two workmen at the rink walked by, trampling some of the living plants in the area. "Look at this!" Trump exclaimed. "Now this guy's walking all over the plants." The workman paid no attention, as if Trump were no one important, and continued on his way.

As most people know by now, the attempt to renovate the Wollman rink has turned into a six-year nightmare. Trump has said he will come in and finish the job in about a third of the time the city would take. So on this day, he was taking a visitor on a tour of the disaster area.

Trump began pointing out the thin yellow pipes left exposed around the concrete slab that forms the base of the rink. In November 1984, when the city thought the rink was ready to roll again, leaks in the 22 miles of piping were discovered. That meant another year of work. "Brilliant," said Trump, shaking his head at the pipes. "So they break up the concrete with hammers. What do you think that does to the pipes?"

THE STORY OF THE Wollman catastrophe started more than a dozen years ago, when Parks Department officials claimed the rink was in urgent need of repair because of serious cracks in its slab. But, according to insiders, that story was untrue; there were only minor problems (involving the unevenness of the rink's surface), and officials were actually looking for a way to get rid of promoter Ron Delsener's summer concert series at the rink, which had brought rowdy rock fans to the park. "I always knew that," Delsener says now. "But I don't have any hard feelings."



Trump takes on Wollman's thin ice.

Current parks commissioner Henry Stern denies that removing Delsener was the reason behind the work, but he admits the rink's slab was not broken, adding, "Whether a complete replacement was necessary is arguable."

Since construction work on the rink started in 1980, everything that could go wrong has. Along with the leaks in the new liquid-Freon system, there were problems with the excavation and with pouring the new concrete slab. Recently, one contractor was killed in an auto accident, and another was found to have ties to mob boss John Gotti (page 28).

What started off as a $9.1-million project scheduled to take two and a half years had already cost $12 million when the city announced in May that it would need at least another year and a half to complete the work.

All of which was being observed with mounting indignation by Donald Trump. Basically, the mess at the rink was ruining his view. "I can see the whole thing from my apartment [in Trump Tower, on Fifth Avenue at 56th Street]," he said. "I put that building up in about two and a half years, and they can't finish a skating rink in six years?" he asked, his voice rising.

So, on May 28, Trump wrote to the mayor, offering to finish the job properly. He later offered to take over the operation of the rink and its restaurant. The mayor has agreed to have Trump build the rink, but the developer will not be operating it. "That's all right," said Trump, who insists that he did not get involved just for the publicity. "I just didn't want the rink to fall into the hands of some second-rate operator." Trump's plan goes before the Board of Estimate for approval this week.

TRUMP'S CONTRACT WILL call for work to be complete by December 15, about six months from now. "I can have the whole thing done in four months, maximum," he said with a confident smile. But as he turned to walk up the path, his shoe caught on a broken piece of pavement and he stumbled. "I'm okay," he said, straightening up.

But some people are skeptical. "I hope he does do it," said Henry Stern. "And if he doesn't, *he* can be the one to tell people why it didn't work." PETER BLAUNER

PRICES

NOW THAT IT STAYS LIGHT longer, here's what it costs to have a light beer at an outdoor café:

☐ At the Cafe de la Paix (50 Central Park South), $3.95.

☐ At Rick's Lounge (181 Eighth Avenue), $2.75.

☐ At the Terrace at the Stanhope Hotel (995 Fifth Avenue), $4.

☐ At the American Festival Cafe (Rockefeller Center), $3.25.

☐ At the White Horse Tavern (567 Hudson Street), $2.25.

Photographs: top, Louie Psihoyos; bottom, Culver.

CAPITALISM

EAU DE 14TH STREET

WALKING ACROSS 14TH Street, you're assaulted by the smell of grease and butane associated with souvlaki vendors. But at one particular stand, the smoke mingles mysteriously with flower clouds of cologne.

The exotic combination emanates from Delicious Shish-Ka-Bob, a souvlaki stand and perfumery located near the southeast corner of 14th and Third Avenue, owned by George Efstratiou, a cheerful, charcoal-smeared man in his forties.

"I thought it was a good idea," Efstratiou says with a shrug. Then his assistant, a thin, well-organized woman named Renette Dasque, asks, "Is there a problem?"

Efstratiou and his mix of merchandise.

A bizarre mix of merchandise is nothing new to 14th Street. Maybe it's rising rents that make the merchants piggyback businesses one on top of another. Whatever the reason, one stereo shop in the area sells used clothes from Dumpsters; a video-rental store runs a driving school; and almost anybody will prepare your taxes or sell you gypsy-cab insurance.

Still, even in this carnival atmosphere, no one else has considered perfume and hot dogs to be symbiotic.

Efstratiou and Dasque say the perfume comes from a distributor on Staten Island. "He supplies everybody, like department stores," Dasque insists. Business is best on weekends. "We sell about ten bottles on the weekend. Monday, Tuesday, Wednesday, not so good. Still, we sell about two or three bottles a day." Souvlaki sales, on the other hand, are almost always brisk.

A two-and-a-half-ounce bottle of what appears to be genuine L'Air du Temps eau de toilette sells for $13, which compares favorably with the suggested retail price of $27. Souvlaki is $1.50, and a hot dog is 90 cents.

So, if you're down by the Palladium and feel positively "undressed"—and maybe even a little hungry—remember Delicious Shish-Ka-Bob, where the food and perfume are served alfresco. TERRI HARDIN

OVERHEARD

A Weighty Matter

A DUMPY YOUNG WOMAN talking to her tall, slim, glamorous friend in a Park Avenue elevator:

"I have to run. I have a one-on-one. Today's instructor is a cream puff. But Tuesday's, he's a terror. He's a trainer to ballet dancers, and he knows I have a goal. I have to lose nine more pounds before my reconstructive surgery."

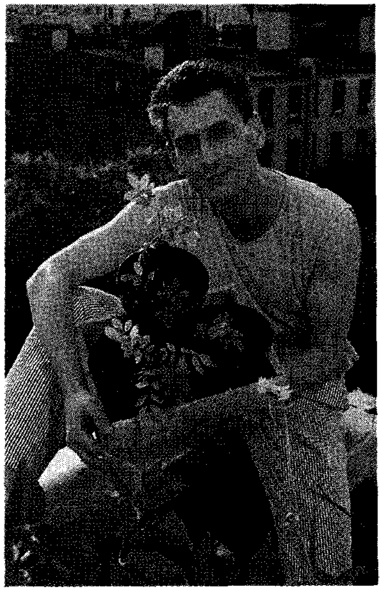
CORKY POLLAN

GREEN THUMB

A Vine Romance

PARKS DEPARTMENT employees were just following orders last December when they cut the wisteria arbor in Central Park down to the stumps. But when the "pruning" controversy wound up in the New York *Times* in February, Greenwich Villager Charles Whiteside decided he had to do *something.*

"There was nothing I could do about the damage," he says. But he noticed that seeds from the wisterias, some of which may have been 80 years old, still littered the ground. He scooped up a handful and took them home to plant on his rooftop. Then he was struck by a sentimental notion: "Maybe the park would be interested in replanting the seedlings at the original site."



Whiteside's sentimental notion.

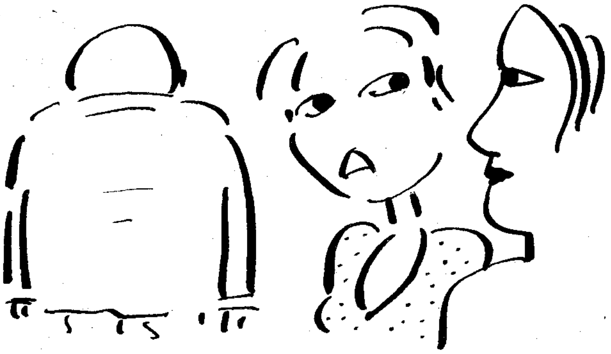
A call to the park's director of horticulture, Frank Serpe, met with a warm reception. It turned out that Serpe, who had favored the pruning because the old vines were dying, had also saved and replanted some seeds. But his seedlings, he said, had been destroyed by vandals.

While his staff researches new wisteria vines (some twist clockwise; others grow counterclockwise), Serpe says he'll keep Whiteside's plants in mind.

"I'm interested in possibly using his plants," says Serpe.

"I'm just keeping my fingers crossed," says Whiteside. ANN SWIFT

PEN & PENCIL



"He doesn't look a bit the way he writes."

ANTHONY HADEN-GUEST

Photographs: top, Erica Lansner; bottom, ©1986 Kelly/Mooney.

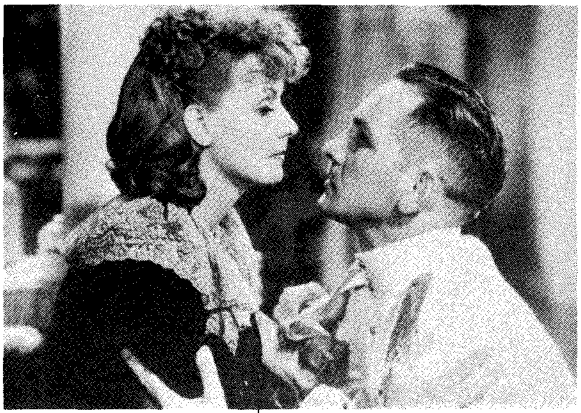
RUTH RECOMMENDS

BY RUTH GILBERT

A fascinating exhibition, "Wolves and Humans: Coexistence, Competition and Conflict," is at the American Museum of Natural History's Gallery 3 through September 1. You'll find out that wolves are really the nicest sort of animal.

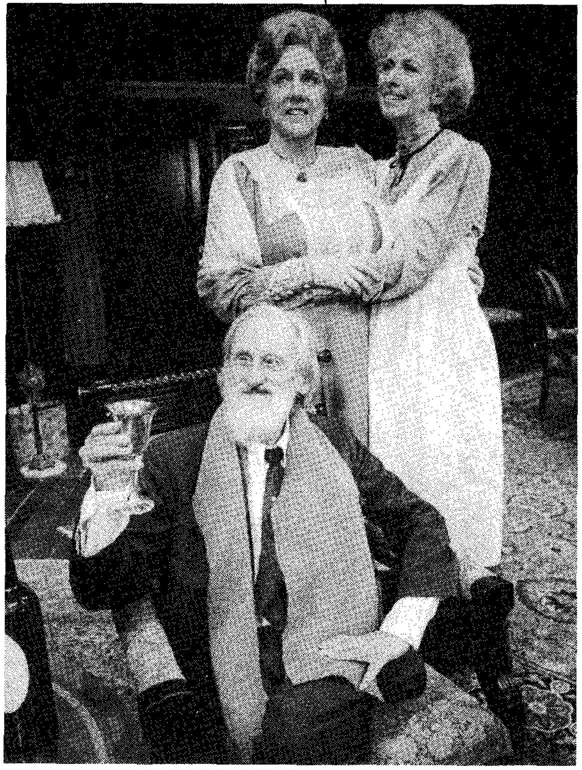
'AFRICAN AESTHETICS'

The Carlo Monzino Collection will be at the Center for African Art through September 7. Above is a reliquary guardian made of wood and nails, once owned by the great French artist Derain.



'ANNA KARENINA'

Greta Garbo and Fredric March star in the 1935 film version of the Tolstoy classic about an ill-fated love affair. It's on Channel 5 June 21 at 8 p.m. Keep your Kleenex handy.

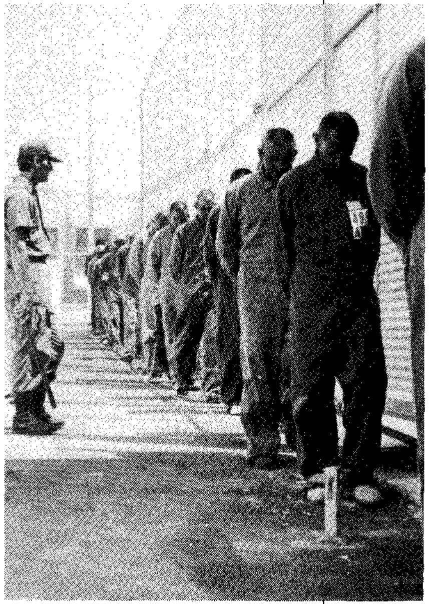


'ARSENIC AND OLD LACE'

Jean Stapleton (left) and Polly Holliday are those lovable ladies, and Phillip Pruneau is one of the guests they want to make forever happy, in a revival of Joseph Kesselring's comedy. Previews begin June 19 at the 46th Street Theatre.

'VIENNA: LUSTHAUS'

Above are Robert Besserer and Paola Styron in Martha Clarke's utterly delightful turn-of-the-century performance piece. An Off-Off Broadway sellout, it's now at the Public's Newman Theater through July 27.



'THE EYES OF THE BIRDS'

Gabriel Auer's horrifying film about the lives of political inmates at a "model" Uruguayan prison is at the Film Forum through June 24. Above are prisoners taking their daily exercise.

Photographs: top right, Martha Swope Associates/Carol Rosegg; bottom left, Martha Swope.

New York

THE NEW GODFATHER

THE RISE OF JOHN GOTTI

BY MICHAEL DALY

THE CROWD HUSHED AS THE SQUARE-SHOULDERED man strode into the dining room at the Sign of the Dove on the Upper East Side. There was the styled gray mane. There was the custom-made suit. There was the hand-painted silk tie. There was the diamond pinkie ring. And, more than anything, there was that walk of absolute confidence.

A buzz of recognition rose from the tables as the man took a seat. Eyes all around the room watched him sip a martini. The stares continued through the appetizer and the pasta and the veal special and the fresh strawberries. The object of all this attention smiled.

"Look at this," John Gotti was heard to say.

On an evening at Club A, a more casually dressed John Gotti took a table by the dance floor, and people usually unimpressed by celebrity gawked. Another night, he went to Jimmy Weston's, and even in the dim light of the bar, he was instantly recognized. Pianist Glen Covington began playing the tune "Wiseguy."

But now and then, somebody's got to sit in
shame,
With a number for your name.
Wiseguy, there're just a few left like you.

Among the people of his own world, this five-foot-ten, 190-pound father of five from Howard Beach has long been considered a singular figure. He is seen as a traditionalist who worked his way up through the ranks. He is known to be tough and smart and to have a nearly photographic memory. He is said to have no tolerance for lies or for the smallest signs of weakness. He is viewed as a bad man to cross and a good man to have as a friend. He does not lord his position over the others, and he may be the only generous wiseguy around. He seems always ready to cut his associates in on the profits and forever willing to give a few hundred to somebody in a bind.

"John Gotti is of a different mold," says former detective Bobby Hernandez.

Among police, John Gotti is known as a polite gentleman who is undoubtedly capable of serious violence. Detectives note that he seems to elicit respect in his peers and that even stool pigeons are unwilling to speak badly of him. Detectives add that he is a tough guy who still grieves at the loss of a son, and a charmer who apparently is not a womanizer. He has been investigated right down to the missing second toe on his left foot, and his weaknesses seem to be gambling and a hot temper. The focus of his strength is in his dark, steady eyes.

"Take the suits and all that away," says Detective John Daly. "When you look in his eyes, you know what you're looking at. He is not afraid of anything."

Among reporters, John Gotti is viewed as a gift. He came to public attention last December after the spectacular midtown shooting of Paul Castellano. He races around in a distinctive black Mercedes that has such nice touches as miniature wipers on the headlamps. He marches head up before the cameras and he utters just the right line even as he goes off to jail. He almost seems to enjoy the attention, and his only serious gripe appears to be the media's insistence upon setting the cost of his suits at $1,000.

"These suits cost me $1,800," Gotti is supposed to have said.

Among the citizens of a city in love with power brokers and power breakfasts and power dressing, John Gotti has become a sort of star. He has undeniable, eye-catching charisma and true command presence. For good or for evil, he seems unshakably certain that he is everything a man should be.

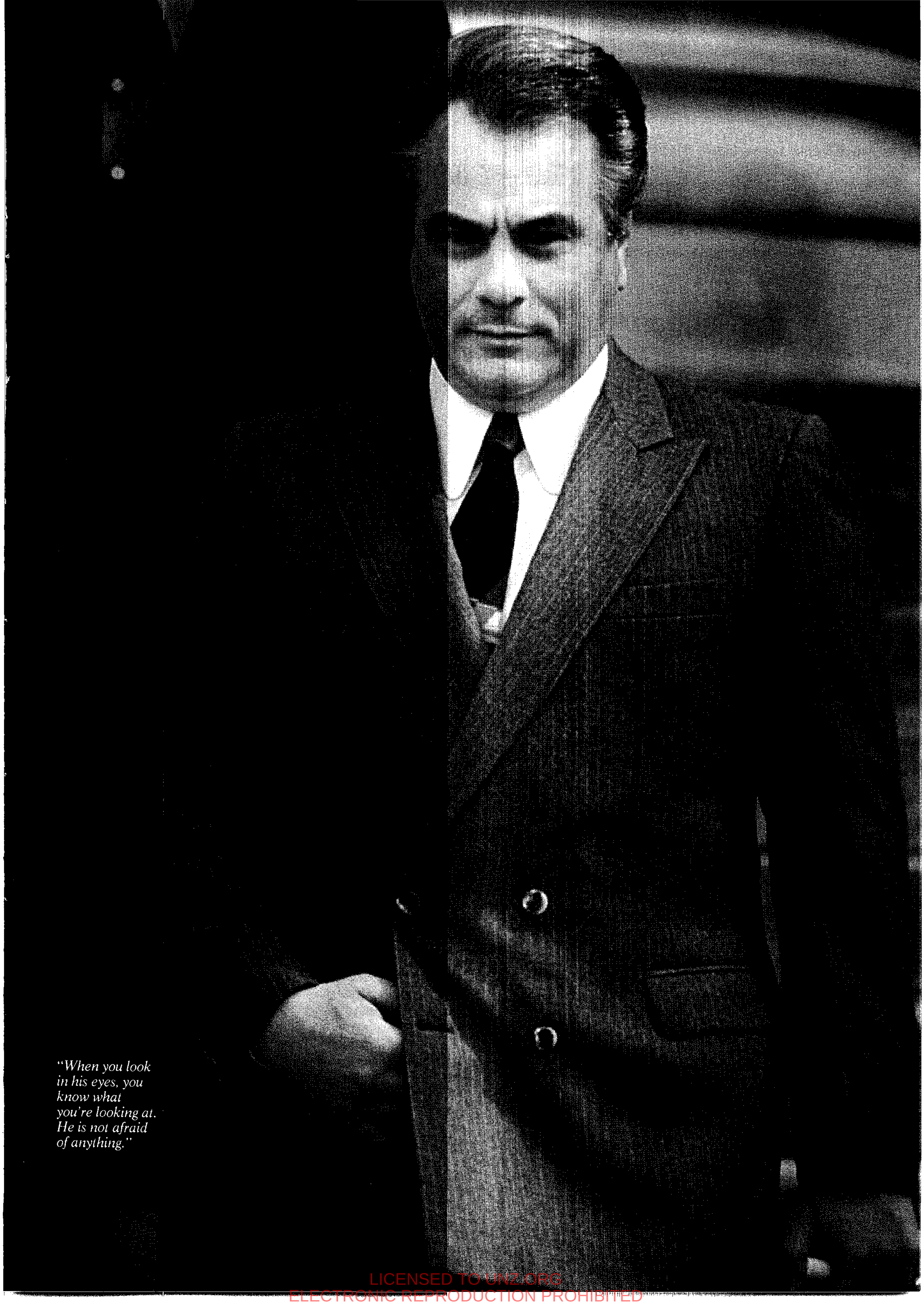
"He is John Gotti," says his friend and lawyer, Bruce Cutler.

John Joseph Gotti was born in the Bronx on October 27, 1940. He was named after his father, who was then a construction worker. The father seemed always to have a cigarette in his mouth and was well able to handle himself in a street dispute. Aging lined the father's face but seemed to have left him as tough as ever.

"Like rust on a piece of iron," John Gotti says.

Through the middle of the fourth grade, John Gotti attended

Photograph by Paul Adao/Outline.



"When you look in his eyes, you know what you're looking at. He is not afraid of anything."

AT BROOKLYN'S P.S. 209, HE FELL UNDER THE RULE OF A STERN, HEAVYSET TEACHER NAMED MRS. DOODY.

P.S. 113 in the Bronx. The family then moved to a two-story wood-frame house on East 13th Street in Sheepshead Bay, Brooklyn. The neighborhood hard guys were the Santoro brothers, and they found their match when they tested Gotti and his five brothers.

At P.S. 209, John Gotti fell under the rule of a stern, heavyset teacher named Mrs. Doody. He wore the requisite shirt and tie and he did his schoolwork and he proved to be a bright student. He advanced without any apparent difficulty through the sixth grade.

In 1952, a developer announced plans to knock down the frame house on East 13th Street and erect an apartment building. The Gotti family moved from nearly suburban Sheepshead Bay to Brownsville–East New York. Twelve-year-old John Gotti now walked to P.S. 178 on the streets that had spawned Murder Inc. The local role models included such characters as "Bugsy" Siegel, "Kid Twist" Reles, and "Chicken Head" Gurino.

"You had to be two-fisted in order to survive, and the younger ones always followed the older ones and that's the way it was," says parish priest Anthony Barretta. "It was rough and they were tough and that's all."

After school, John Gotti played stickball with a pigeon-toed, pudgy kid named Angelo Ruggiero. Together they joined the Fulton-Rockaway Boys street gang. They dressed in either all black or all purple, and they battled with such outfits as the New Lots Boys and the Liberty Park Tots.

On June 7, 1954, John Gotti was suspended from the eighth grade. Records indicate that he never returned to school. He continued his street education with the Fulton-Rockaway Boys, and he developed a reputation for being tough and smart.

At one point, John Gotti was somehow wronged by one of the middle-aged wiseguys who hung out in a social club near the corner of Fulton and Rockaway. The teenage Gotti marched into the club in a full-length black leather coat and found the offender playing cards with three colleagues. The others sat there as Gotti pushed away the table and settled his grievance.

"Gotti walked in there like a general," former hoodlum Henry Hill recalls. "He reminded me of a Caesar or a Napoleon. He carried himself like a f------ general, and he was."

SOON, JOHN GOTTI WAS UNDER THE FULL-TIME TUTELAGE of Carmine and Danny Fatico. The Fatico brothers were said to be Old Guard members of the Gambino family. They wore suits and kept a low profile.

"If you didn't know them to be wiseguys, you wouldn't suspect it," Hill says.

On August 1, 1959, police picked up eighteen-year-old John Gotti at what was apparently a gambling location. The police began an adult rap sheet, and he returned to his apprenticeship.

During his off-hours, Gotti began courting the pretty, dark-haired young daughter of an Italian construction contractor and a Russian Jewish woman. Gotti and Victoria DiGiorgio were married in 1960. They lived for a time at 248 Rockaway Avenue and watched their friends flee the influx of blacks and Puerto Ricans. They eventually joined many of their former neighbors in the Howard Beach–Ozone Park area of Queens.

On January 26, 1965, John Gotti was arrested in Queens for bookmaking. He was picked up the following March 31 for an attempted burglary in Suffolk County. He left his infant children and went off to serve a year in jail.

By the time of John Gotti's release, the Fatico brothers had started to move their endeavor to a storefront social club on 101st Avenue in Ozone Park. The club was chartered as the Bergen Hunt and Fish Club, perhaps in tribute to Bergen Street in the old neighborhood.

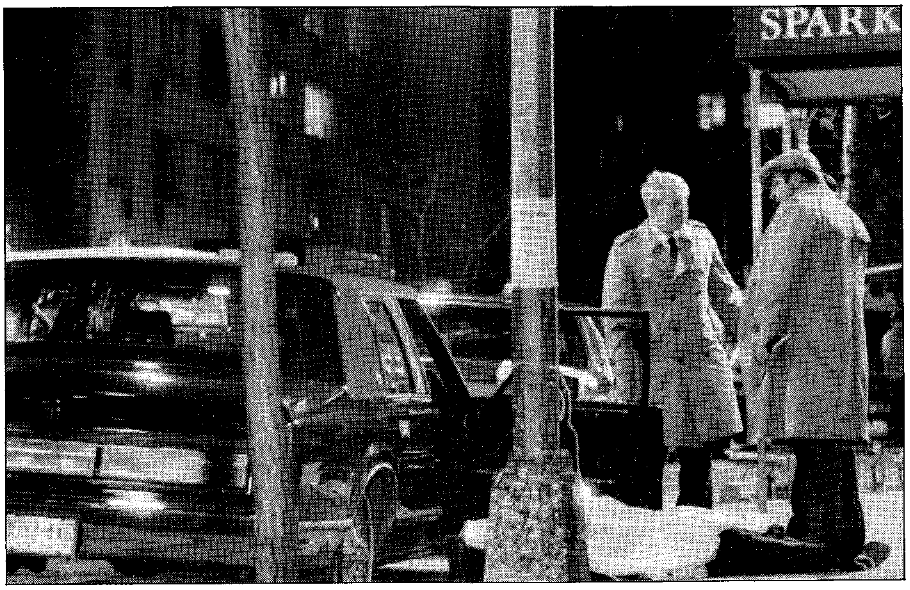
Soon, the club became known as a gambling location. The police began posting a uniformed cop there every day from 10 A.M. to 6 P.M., and this was popular duty for officers who had plans for the evening. Sergeant Pat Moynihan says, "You weren't to make any arrests, just let yourself be seen. Mind you, they were not involved in the type of crimes the local citizens were up in arms about."

In December 1967, John Gotti was arrested for using a false bill of lading to make off with 47 boxes of clothing and electrical parts from United Airlines warehouse 83 at Kennedy airport. For this and a similar theft, he served three years in prison. He was a well-behaved inmate, and tests showed his IQ to be around 140.

Upon release, John Gotti went right back to the club. The Faticos were easing into retirement, and he is said to have taken on the day-to-day operations. Former detective Hernandez says, "John just stepped right in."

Among John Gotti's more trusted associates was Wilfred "Willie Boy" Johnson. Willie Boy was part American Indian. He had LOVE tattooed on the knuckles of one hand and HATE on those of the other, like the Robert Mitchum character in *The Night of the Hunter*. He had just finished a prison term for robbery, and he seemed devoted to Gotti.

"Willie would do whatever he was asked to do," says Hernandez.

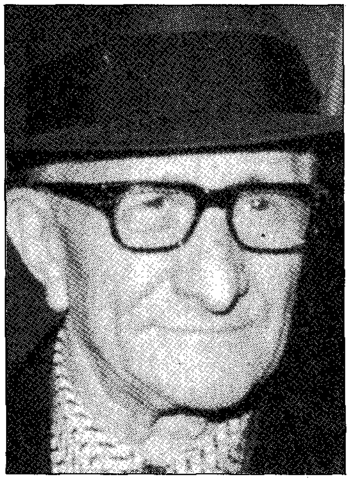


Outside Sparks, after the Castellano shooting.

A meeting to patch things up was scheduled, and Castellano noted the time and place in his datebook. "Sparks 5:30," he wrote.

Photograph: New York *Daily News*.

Carmine Fatico



Carlo Gambino

Paul Castellano

He started under Carmine Fatico when Carlo Gambino was boss. Later, Castellano took over.

"Willie is very dedicated. He is the ideal soldier."

Every so often, Willie Boy slipped away from Gotti and the others and met a gentleman in a coat and tie. This gentleman was an FBI agent, who followed each interview with a Form 209 summary. A secret July 2, 1971, telex to J. Edgar Hoover reported Willie Boy's designation as Top Echelon Criminal Informant 5558-TE:

> *Source has spent several years in state and federal penitentiaries and is very bitter with LCN [La Cosa Nostra] members who never helped his family while he was in prison. Source moves with fluidity through underworld element in Brooklyn and Queens and is well respected as a tough standup guy who can be relied upon, who made no deals and did his time in prison.*

On June 28, 1972, Source 5558-TE informed an FBI agent that John Gotti was now going every Saturday to the Ravenite social club on Mulberry Street in Manhattan. There he reported to Aniello Dellacroce, the reputed underboss of the Gambino family.

By all accounts, Gotti came to look upon Dellacroce as his mentor. Dellacroce, in turn, seemed to hold Gotti in as much favor as he did nephews Angelo and Sal Ruggiero. Gotti always treated his elders with the proper respect, and he even followed instructions he considered unwise.

"If it's an order, I'll do it," Gotti was once heard to say.

AROUND THAT TIME, A SIX-FOOT-FOUR IRISHMAN named James McBratney apparently became a problem for the Gambino family. Some detectives say McBratney kidnapped and killed Carlo Gambino's nephew Manny. Others suggest that McBratney did no more than make off with hijacked goods and stick up several crap games.

The night of May 22, 1973, three bulky gentlemen went into Snoopy's bar on Staten Island. They approached McBratney and identified themselves as police officers. They apparently looked like anything but the law to McBratney, and he resisted an attempt to handcuff him.

During the struggle that ensued, a single shot rang out, and McBratney fell dead to the floor with a bullet in his head. Five of the seven witnesses said they had not seen anything. A young man and a barmaid made a photo identification of the shooter as Ralphie "the Wig" Galione. The other gentlemen were John Gotti and Angelo Ruggiero.

In early-morning raids, detectives picked up Ralphie the Wig and Angelo Ruggiero. John Gotti fled a few blocks to Maspeth. He remained at liberty there until Source 5558-TE tipped off the FBI. The source said that Gotti could usually be found at either the Sportsman's bar or the nearby Nevermore social club.

"With exception of weekends [when he] goes off with wife," reads the FBI report.

A year to the day after the McBratney shooting, FBI agents covered by a helicopter burst into the Nevermore. They found an impeccably groomed fellow in a black leather jacket and a sport shirt sitting at one of the tables. He gazed calmly into the drawn guns.

"You were looking for me?" John Gotti was heard to say.

An FBI report filed the next day noted that John Gotti had been freed on bail after his in-laws put up their house as collateral. A form noted that Source 5558-TE had been paid $600.

"The informant fingered John Gotti," the form explained.

Over the next few months, Source 5558-TE reported that Gotti owned a disco on Northern Boulevard in Queens and ran a gambling spot in a second-floor loft on Church Avenue in Brooklyn. The game was said to run from midnight to 5 A.M. every day but Saturday. The limit was $400, and the house took 5 percent. A street-level lookout pressed a button at any sign of trouble. This set off a red light upstairs.

"Money is then hid in a soda machine," the Form 209 stated.

On October 29, 1974, Source 5558-TE informed the FBI that Gotti was being held back from formal initiation into the Gambino family only by a moratorium on new recruits. The Form 209 read, "Dellacroce will sponsor Gotti to LCN membership when [Carlo] Gambino opens the book.... Gotti is a well respected hoodlum."

By then, Ralphie the Wig had himself been shot to death. The case against Angelo Ruggiero had ended in a hung jury, and Gotti was to appear with him as a co-defendant during the retrial. As head of the defense team, Roy Cohn inquired if prosecutor Phil Minardo was willing to plea-bargain.

"He said, 'What'll you take?' " remembers Minardo. "I said, 'I'll take a Man. 2.' He said, 'Will you take an attempt Man. 2?' I said, 'Sure.' "

On June 2, 1975, John Gotti pleaded guilty to attempted manslaughter in the second degree. He was sentenced to a four-year term and shipped as inmate 75-A2878 to Auburn state prison. He was later transferred to Green Haven prison, and he joined his compatriot, Angelo Ruggiero, on J Block.

Each day at 7 A.M., Gotti was awakened in his single cell by three bells. Fifteen minutes later, two bells sounded. After another fifteen minutes, a lone bell rang. The door to his cell opened, and he headed off to breakfast.

By 8:30 A.M., Gotti was off to work as a porter. He was able to sweep his assigned area in a little more than an hour. He spent the rest of the morning and the early afternoon talking sports or reading everything from dime novels to Machiavelli's *The Prince*. He occasionally lifted weights, and he could bench-press around 300 pounds.

In the evenings, Gotti sometimes sipped smuggled scotch. He watched only an occasional sports event on television. He chided men who squawked when a guard announced the 11 P.M. head count.

"The man's got a job to do," Gotti was heard to say. "Go to bed."

Most visiting days, Gotti's family made the three-hour trip

Photographs, left and center: New York *Daily News*.

APPARENTLY A STRICT FATHER, HE DIDN'T WANT HIS CHILDREN HANGING OUT IN THE NEIGHBORHOOD.

from Queens to the prison. He remained restrained with his wife, and he criticized men who petted and necked with their women in the visiting area. He suggested that this only sent the women off frustrated and more vulnerable to temptation.

"Why can't you act like men?" Gotti was heard to say. "Why make a woman leave here like that?"

The night before Gotti was released, about 60 inmates gathered for a going-away party. Somebody presented him with a wood plaque that had been fashioned in one of the prison's shops. The inscription read, TO A GREAT GUY, JOHN GOTTI. FROM THE BOYS AT GREEN HAVEN.

Somebody else produced a three-foot-wide layer cake. Jailhouse tradition called for this to be mushed in the honoree's face, and Gotti made certain that he got Angelo Ruggiero before he himself was hit. The two stood together laughing, their hair and cheeks splattered with icing.

"Hope to see you on the street," Gotti was heard to say as he left.

ON JULY 28, 1977, JOHN GOTTI RETURNED TO QUEENS. The conditions of parole called for him to have a job, and he contacted childhood friend Anthony Gurino. By then the president of Arc Plumbing and Heating of Ozone Park, Gurino put Gotti on the books as a $25,000-a-year salesman.

"John points out locations," Gurino later said.

As before, Gotti was said to report to Dellacroce. The overall boss was now the late Carlo Gambino's brother-in-law, "Big Paul" Castellano. Gotti apparently felt that this honor should have fallen to Dellacroce and that Castellano was a greedy man unworthy of the title. Gotti and his associates called this aloof new chief "The Pope."

"They were the guys who did the bullshit work," says former detective Hernandez. "They were the workers. They were the earners. They had no love for Paul."

At the Bergen Hunt and Fish Club, John Gotti hung up his wood plaque from Green Haven and resumed his own reputed position as a field general. He had John the Cleaner sweep out the club by nine each morning. Other men fetched his dry cleaning and mowed the lawn of his two-story house on 85th Street in Howard Beach.

"John was the A1 boss there," says Hernandez. "There was no question. You said, 'This guy has come up through the ranks.' "

While he moved about, Gotti was tailed and photographed by the FBI, the Police Intelligence Division, and the Police Safe, Loft, and Truck Squad. Officers of the local precinct filed a report each time they spotted him in a car or at a restaurant.

"At that time, it was a very in thing to maintain intelligence files on organized crime," says Sergeant Pat Moynihan.

From what detectives could tell, Gotti concentrated most of his energy on gambling and loan-sharking. Source 5558-TE reported that Gotti gave shylock "Funzi" Terracone $200,000 to lend out. The source added that Gotti became upset when he learned that Terracone was asking for five points a week in interest.

"Terracone is a very greedy guy," the Form 209 stated. "John Gotti is extremely angry with Terracone because Terracone charged exorbitant rates, causing the victims to go to the police."

At 7:30 P.M. each Wednesday, the crew pushed together four or five tables in the front of the Bergen club and held a dinner. Such local chefs as Tony the Indian cooked. The guests ranged from jailhouse pals to capos.

"Guys from all over, including New Jersey, come to discuss family business," Source 5558-TE reported.

Every Fourth of July, John Gotti closed off 101st Avenue with Dumpsters and mounted a fireworks display that rivaled anything the Gruccis could produce. Club members grilled hundreds of hamburgers and hot dogs for the onlookers. Ice-cream trucks dispensed free treats to the children. Squads of young men in T-shirts scrambled to pick up even the smallest bits of litter.

ON JANUARY 25, 1979, SOURCE 5558-TE REPORTED that John Gotti and his younger brother Gene Gotti and Angelo Ruggiero had all been formally initiated into the Gambino family. John Gotti seemed little affected by his reputed status as a "made" man.

"I think John was always made, in his head," says Detective John Daly.

One day, a garment-center executive complained that a kid who lived near the club had made off with $7,000 in dresses. John Gotti promised to rectify the situation. He then dispatched Anthony "Tony Roach" Rampino, who was said to practice making scary faces before a mirror.

"Dresses back," Source 5558-TE reported.

On another occasion, shootings and stabbings erupted between the teenagers of Ozone Park and Richmond Hill and Woodhaven. John Gotti summoned representatives of the warring parties to the club. Gotti was heard to say, "I want you to understand there's only one tough guy around here, and that's me. Now, if you don't think I'm a tough guy, put up your hands right now. If you can beat me, then you can do what you want."

At home, John Gotti was apparently a strict father. He sent his eldest son, John junior, to New York Military Academy and at least one of his two daughters to the Stella Maris Roman Catholic girls' school. He seemed proud that the second son, Frank, was at the top of his class in grammar school.

"He didn't want his kids hanging out in the neighborhood," says Detective John Hammond. "He wanted it better for them."

Among the older boy's friends was young Scott Favara. Scott was the adopted son of factory worker John Favara, and his family's backyard was adjacent to the rear of the Gotti property. Scott sometimes spent the night at the Gotti house.

In the early evening of March 18, 1980, John Favara turned his car onto 157th Avenue in Howard Beach. The setting sun was in his eyes as he approached 87th Street. He apparently did not see twelve-year-old Frank Gotti shoot out from behind a Dumpster on a borrowed minibike. The boy was killed.

At the Stephen Funeral Home near Pitkin Avenue, hundreds

John junior, one of the four surviving Gotti children, on his way to court earlier this year.

Photograph by Neil Schneider/New York *Post.*

of people filed in to pay their last respects to Frank Gotti. John Favara followed a priest's advice to stay away from the funeral and refrain from contacting the Gotti family. He continued to drive the same car.

Five days after the accident, Detective Hammond visited the Favara home. He informed John Favara that a woman had made an anonymous call to the 106th Precinct and stated that the man who ran over Frank Gotti would himself be killed. Favara seemed unconcerned.

"That's in the movies," Favara was heard to say.

The following day, a woman telephoned a death threat to the Favara house. The car was stolen and subsequently recovered a mile away. A funeral card and then a photograph of Frank Gotti were placed in the Favara mailbox. The car was spray-painted.

MURDERER, the single-word message read.

Questioned by cops in his chief hangout, Gotti warned them to be circumspect. "I got to be careful, this place is bugged," he said.

The Bergen Hunt and Fish Club (red door) in Ozone Park.

ON MAY 28, A DISTRAUGHT woman who John Favara later said was Victoria Gotti approached him in his driveway and hit him over the head with a metal baseball bat. Favara grew concerned enough to speak with a childhood friend who had gone on to become a soldier in the Gambino family. The friend suggested he move.

The day he was supposed to close on his new house, John Favara finished another shift at the Castro Convertible factory in New Hyde Park, Long Island. He then walked to the diner parking lot where he always left his car. There he was approached by three fellows.

The ensuing noise caused the owner of the diner to look out the back door. He saw a hulking fellow hit Favara with a board. The other two men helped shove Favara through the side door of a van. A button, a bit of torn clothing, and .22-caliber shell casings lay on the asphalt.

"Our friend is sick, we're taking him to the hospital," the hulking fellow was heard to say.

Two days later, the three men walked into the diner and sat at the counter. They sipped coffee and stared at the owner and departed without saying a word. The owner suddenly became less certain of what he had seen in the parking lot.

"He felt he was getting a message," says Detective Hammond.

The following month, detectives went to the Gotti house. Victoria Gotti answered the door dressed in black and said she did not know where her husband was. She led the detectives past a nicely furnished living room and pointed out a large framed picture of Frank Gotti. A religious statue stood nearby.

"It made us think of a shrine," says Hammond.

In the backyard, Victoria Gotti allowed that she was not sorry to hear that John Favara was missing. She added that the man had never sent so much as a letter of condolence to her family. She also spoke of seeing the Favara car day after day. She said that she was still distraught and that she was on medication.

"The loss seemed to be about everything in her life," says Detective Gary Schriffen.

One of the detectives then asked Victoria Gotti her husband's present occupation. Schriffen remembers, "She said, 'I'm an old-fashioned woman. I don't ask him what he does. He provides.' "

From the house, detectives went to the club. Gene Gotti said that his brother was at the dentist. The detectives said they would be at the 106th Precinct, and Gene Gotti called them there about two hours later.

"He said, 'My brother will see you now,' " Schriffen remembers.

When the detectives arrived, John Gotti surprised them with a polite greeting and an invitation to step inside. He was wearing an all-black outfit with monograms on the socks and shirt cuffs. He was smoking a cigar.

"A big, big cigar," Schriffen says.

At a circular table in the back, Gotti sat down with the detectives. He apologized for not having any coffee to offer them. He alleviated the tension by joking that they should all be circumspect about what they said.

"He said, 'I got to be careful, this place is bugged,' " Schriffen says.

When the detectives spoke of the Favara case, Gotti said that he had been with his wife in Fort Lauderdale at the time of the disappearance. Schriffen remembers, "He said, 'Oh, come on, you guys did your homework. You know I wouldn't be that stupid. I'd be crazy to be involved in something like this.' "

In the course of the interview, the detectives asked Gotti about the boyfriend of his elder daughter, Vicky. Gotti seemed to be unaware that she was dating Carmine Agnello of Jamaica Auto Salvage.

"He went wacky," Detective Hammond says. "He yelled for Gene and his brothers to go find out who this guy was. Talking about somebody missing didn't faze him, but when we said his daughter was seeing somebody, that really set him off."

The questioning continued, and a detective asked Gotti his occupation. Schriffen remembers, "He said, 'Well, I'm unemployed now. I just lost my job with a plumbing company.' "

After some twenty minutes, Gotti walked the detectives to the front door. Schriffen says, "He shook our hands and gave us a big smile and we left."

As they continued the investigation, the detectives found

THE FBI AGENTS TRAILED HIM TO THE RACETRACK AND LOST MONEY BETTING ON THE HORSES HE PICKED.

that Gotti paid a daily visit to his son's crypt in St. John's Cemetery. A majority of the detectives came to suspect that Favara had been killed as an unsolicited favor by somebody hoping to get in Gotti's good graces. Source 5558-TE concurred and suggested that the gesture had not been entirely welcome.

"Source advised that any one of 200 men could have done that job as a favor to Gotti," the Form 209 stated. "John Gotti has a lot of heat on him at the present time."

ON SEPTEMBER 15, 1980, SOURCE 5558-TE INDICATED that John Gotti was "a rising star in the family." The source also reported that Gotti had driven Paul Castellano, Aniello Dellacroce, and reputed Gambino *consigliere* Joe N. Gallo to several meetings in New Jersey and Connecticut. The meetings apparently concerned some unauthorized murders.

"These hits must be on the record or the hit man himself will be hit," the Form 209 read.

In another report, Source 5558-TE spoke of a second Gotti spot, around the corner from the Bergen Hunt and Fish Club. The Our Friends social club featured an espresso machine and a fireplace. The two slot machines in the back brought in some $2,000 a week.

On January 29, 1981, detectives of the Queens district attorney's squad conducted a routine tail of Willie Boy Johnson. Willie Boy removed a paper bag from his trunk, and the detectives decided to take a look. The bag proved to contain $50,000.

"Take what you want," Willie Boy allegedly said.

After the detectives placed him under arrest for bribery, Willie Boy is said to have offered to become a tipster. FBI source 5558-TE now also became a Queens D.A. squad "Double-O Special Informant." His reports were cited when detectives obtained a court order for electronic surveillance of the Bergen Hunt and Fish Club.

In the early morning, detectives broke into the club and planted a microphone. They also wired the two pay telephones. They set up a listening post in a commercial establishment some six blocks away and spent hundreds of hours recording John Gotti and his associates.

Always wary of listening devices, Gotti seldom said anything of importance on the telephone or in the club. His serious conversations with reputed capos Carmine Fatico and Frank DeCicco and the others apparently took place as he strolled up and down 101st Avenue. Hernandez says, "When John had something to talk about, he would take the walk."

An example of Gotti's quick temper boomed over the police earphones when he telephoned a minion who had not appeared when summoned. The minion said his wife had failed to give him the message. Gotti said, "I'll blow you and that house up. . . . I've got to make an example of somebody. Don't make it be you."

When other club members made calls, they sometimes went right from chatting with the wife to dialing the number of a girlfriend. John Gotti spoke on the phone only to Victoria. He seldom joined the clubhouse banter about women.

"I think John really stayed close to home," Hernandez says. "If he had a *comare,* he kept it really well hidden."

Many of the taped conversations concerned gambling. John Gotti bet big and lost often. He seemed to like the traditional Italian card game *zecchinetta,* where a fortune could ride on the flip of a card. He was said to place as much as $20,000 on a single sporting event. He was known to wager on as many as fifteen college ball games on a single Saturday.

"He'd bet anything," Hernandez says. "He'd take a chance, whatever he was feeling."

A tout would call in a hot tip on a nag and Gotti would bet big, and almost invariably lose. He would then ignore the tout's next pick. Hernandez says, "That time, the horse would win and John would go bananas. You could hear him: 'I should have bet that thing, but the last time he gave me something, that horse is still running.' "

During one of Gotti's weekly trips to the Meadowlands racetrack, he was followed by an FBI surveillance team. The agents reasoned that Gotti must have inside information, and they wagered on his picks. They then watched one loser after another trail across the finish line.

On occasion, Gotti and his men lost so heavily that they apparently had to pool their remaining ready cash for lunch. Hernandez says, "John would say, 'Everybody throw something into the hat.' "

Whatever financial problems John Gotti may have experienced were alleviated after Victoria's mother died. The mother was said to have been an early lottery winner, and she left Victoria close to $1 million. Victoria later wrote to a newspaper, "My husband needs nothing."

By the summer of 1981, the FBI had also used reports by Source 5558-TE to secure court authorization to eavesdrop on the Bergen Hunt and Fish Club. There were now too many listening devices in a single social club, and a member who picked up one of the telephones heard voices. He soon realized that the conversation in the next room was coming through the receiver. The microphones were found and removed.

"John Gotti has on occasion told his crew in a joking manner, 'We're all going to jail,' " the Form 209 reported.

ALL THAT SEEMED TO COME OF THE MILES OF TAPE and the stacks of intelligence reports was a few routine gambling raids. John Gotti's star continued to rise, and he seemed always to be meeting with Dellacroce or Castellano or Carmine Fatico. Source 5558-TE stated that Gotti was now acting as a "mouthpiece" for the Gambinos in interfamily disputes.

"John Gotti is getting bigger and bigger in stature in the Gambino crew and he is considered a very smart guy in the family," the Form 209 read.

Once a week, Gotti treated some of the more promising young men of his world to dinner. Those who hoped someday to join this circle apparently included a group of junior stickup men known as the Swat Team. A prominent member was Andrew Curro, who paused in the middle of one hit to hand his victim a cigarette.

"He said, 'Here, take your last puff,' and then he shot him," says Detective Daly.

One evening, Curro's girlfriend found him in the company of another young woman at Scandals disco in Brooklyn. The girlfriend was a somewhat näive nineteen-year-old named April Ernst, and she intimated that she might take drastic revenge.

"I know all about your armored-car stickups and that you carry a gun," she was heard to say.

In a car, Curro strangled April with a rope. He and two associates then carried her up to a motel room. He dismembered her in the bathtub with two machetes he had purchased in Mexico. He offered one of the friends a cup of blood.

"I'm not sure he drank it all," says former detective Bob Kohler.

As he investigated the murder, Kohler learned of April's threat in the disco. He called the Major Case Squad and asked if there had been any recent armored-car hijackings. The squad proved to be working on a $310,000 robbery in Queens and a $700,000 heist in Brooklyn. In both cases, the truck belonged to IBI Security Service. In both cases, witnesses now made photo identifications of Curro and two other Swat Team members.

The district attorneys of Brooklyn and Queens deemed the cases too weak for prosecution. The president of IBI then wrote a letter of complaint to the Police Department, and Detective Billy Burns was sent to the FBI. The FBI took Burns to the office of the U.S. Attorney for the Eastern District.

At that time, the Eastern District was aspin with Abscam. This unglamorous hijacking case was assigned to a young assistant U.S. Attorney named Diane Giacalone. She was by training a tax specialist and by nature tenacious.

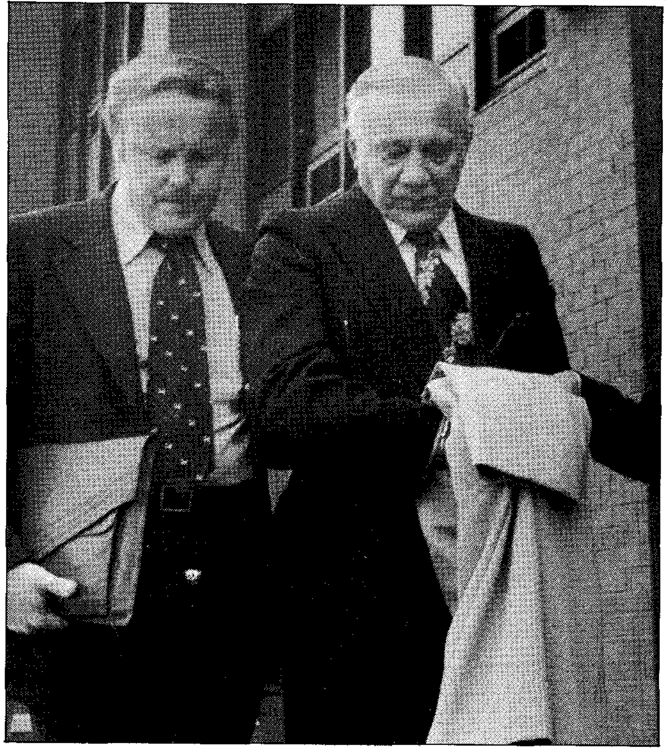
"You have to want to work and go up dead ends and come back and do it again," Giacalone says. "You try anything, and when that doesn't work, you try more things."

After the trio from the Swat Team was convicted, the $1.6-million from the heists was still missing. Giacalone and Detective Burns attempted to trace the cash and heard from an informant that some of the money had gone as a sort of tribute to the Bergen Hunt and Fish Club. Giacalone for the first time encountered the name of the man the renegade Swat Team apparently had hoped to impress.

"John Gotti."

As a girl, Giacalone had attended the Our Lady of Wisdom girls' school in Ozone Park, and she had often walked to class along 101st Avenue. She sometimes saw men hanging out by the Bergen Hunt and Fish Club.

He was especially close to Gambino underboss Aniello Dellacroce, whose natural death late last year may have led directly to the murder of Paul Castellano.



Aniello Dellacroce (right), in 1979.

"I used to think, Do these guys work at night?" Giacalone remembers.

When she now began to investigate the club, Giacalone decided that these fellows had, in fact, been employed in the crime business. She ran the arrest records of Aniello Dellacroce, John Gotti, Willie Boy Johnson, and the others, and she started digging up case folders dating back eighteen years. She approached the investigation the same way she would a tax or insurance case.

"You just read files and files and files," Giacalone says. "Thousands of tiny pieces of paper."

After two months, the FBI cited "administrative and procedural differences" with Giacalone and dropped out of the case. Giacalone subsequently decided that the FBI had been attempting to keep its earlier promise to Source 5558-TE that he would "never be compromised or forced to testify."

"Source stated as in the past he will not testify under any circumstances and would deny he ever cooperated in the event he was ever surfaced," an entry in the FBI file reported.

As Giacalone and Burns kept sifting bits of paper, John Gotti was reported to be distributing video poker machines with a "Nick the Greek." He was also said to own a disco in Queens and a gold-and-silver shop in East Harlem and a piece of the Cozy Corner bar in Maspeth. He had apparently stopped placing bets through Phil "Philly Broadway" Cesaro.

" 'Philly Broadway' Cesaro was arrested by the FBI for drugs and is considered a 'jerk' by the crew," Source 5558-TE reported.

On May 6, 1982, Angelo Ruggiero's younger brother, Sal, died in a Learjet crash off the coast of Florida. Angelo allegedly invited Gene Gotti to join him in being self-appointed executors of the estate. Sal was rumored to have been a successful narcotics peddler, and their impromptu probate was alleged to have violated John Gotti's standing orders against drug dealing.

With assistance from Source 5558-TE, agents were able to place a bug in Angelo Ruggiero's house. Ruggiero and Gene Gotti were taped discussing their positions at the club. Gene said, "I ain't nothing over there.... I'm just a f------ workhorse." Gene then spoke of Angelo.

"He's an assistant acting captain to the captain," Gene said.

"Who, me?" Angelo said.

"Associate of captain, Powerhouse Captain John Gotti," Gene said.

In August 1983, Gene Gotti and Angelo Ruggiero were arrested on pending charges of conspiracy to distribute Southeast Asian heroin. Source 5558-TE suggested that John Gotti had the predictable reaction. The Form 209s stated, "John is deadly opposed to narcotics ... is going crazy over narcotics arrests on his crew members."

Both Castellano and Dellacroce had their own edicts against drugs, and they summoned John Gotti to a February 28, 1984, sitdown. Source 5558-TE reported, "John Gotti is on the carpet with Big Paul Castellano.... As Paul feels John was either involved himself and if he was not he should have known his crew was involved and therefore he cannot control his crew.... John Gotti has resorted to telling the bosses that the FBI is setting up his crew and trying to start a war."

On another date, Castellano and Dellacroce were themselves called to account. Source 5558-TE reported, "A commission of five other OC [organized crime] figures has sat down with Paul and Neil to get Gotti's crew straight over the drugs. Their position is Big Paul cannot handle his family."

BACK AT THE BERGEN HUNT AND FISH CLUB, JOHN Gotti awaited the outcome of the furor. Source 5558-TE reported, "John and the others are becoming paranoid over the 'politics' on these drug busts, with a lot of speculation that some people could be hit."

Apparently the bosses were convinced that John Gotti was not selling drugs himself. No serious repercussions followed the incident, and Gotti was seen driving Dellacroce to Castellano's house every Tuesday morning. The two aging dons made him a present of a Lincoln Town Car that featured combination locks calibrated to his birthday. Source 5558-TE stated that the car also had a secret gun compartment.

"This is extremely singular," the Form 209 noted.

At a wedding reception for Angelo Ruggiero's daughter,

Photograph: New York *Post*.

"GOTTI IS GOING CRAZY OVER NARCOTICS ARRESTS OF HIS CREW MEMBERS," THE INFORMANT'S REPORT SAID.

many of the men tried to throw off agents and detectives by arriving in borrowed cars. Gotti rolled right up to Atlantic Beach's Sands Club in his Lincoln. Detective Daly says, "John is not a ducker."

On September 10, 1983, Gotti's daughter Angel married an engineer. The reception was held at the ornate La Mer hall on Ocean Parkway in Brooklyn. Source 5558-TE reported, "1,800 to 2,000 people expected."

By then, John Gotti had apparently accepted his daughter Vicky's affection for Carmine Agnello of Jamaica Auto Salvage. Source 5558-TE indicated, "Agnello is a wild kid and John Gotti constantly yells and threatens him but inside really likes Agnello and chides him for his own good."

Without telling Vicky, her mother entered her in the Miss New York–USA pageant at the Holiday Inn in Hempstead. A local Queens paper stated that Vicky was expected to compete in both the swimsuit and evening-gown events.

"Ms. Gotti has been sponsored by Jamaica Auto Salvage on Liberty Avenue," the paper noted. "Vicky Gotti's mother has promised to keep in touch with [the paper] and let us know the results of the judging."

That same year, detectives sought to question the elder son, John Gotti Jr., as a possible witness to a stabbing in the Silver Fox lounge. The father met Detective Daly on Cross Bay Boulevard. Daly mentioned the death of the second son, Frank, and watched the dark, steady eyes falter.

"He said, 'My wife and I took that very hard, and we have never really gotten over it,' " Daly remembers. "He filled up. Then he cleared up right away, and he was okay, but there was that moment. Almost to the point where you'd want to reach out and say something."

Very few days passed without Gotti making a pilgrimage to the crypt in St. John's Cemetery. His daily routine also included visits to Dellacroce's home on Staten Island. Dellacroce was suffering from lung cancer, and Gotti apparently acted as his emissary.

"John Gotti goes back and forth between Neil's [Aniello Dellacroce] house and Paul's [Castellano] house, taking messages," Source 5558-TE stated. "At Neil's house, talk in parlor off the kitchen."

When detectives were watching Dellacroce's home, he sometimes instructed Gotti to come in the late evening. Dellacroce then doused the lights in his house and waited in the dark until the appointed hour. Source 5558-TE explained, "Figure cops think in for the night [and] leave."

In July 1984, John Gotti was included in a sitdown between Dellacroce and Joe N. Gallo. Source 5558-TE suggested, "Among other subjects the possibility of a rat in the family or a family associate is of concern to the family."

With an apparent informant inside his crew and an unmarked police car constantly in his rearview mirror, John Gotti continued his work. His only arrest in nearly a decade came when he jumped to the aid of a friend who had gotten into a fight over a double-parked car. He was later heard to say, "How can you be followed for nine years and they don't pinch you for nothin'?"

AT THE U.S. ATTORNEY'S OFFICE IN BROOKLYN, Giacalone was hard at work with Detective Burns and a Drug Enforcement Administration agent who filled in for the absent FBI. She seemed to have become obsessed with the investigation, and her single-minded determination earned her the nickname "The Dragon Lady."

On weekends, Giacalone went to the office in jeans and sneakers. The investigation seemed to stay with her when she left. She says, "The thinking on a case sometimes gets done when the IRT gets stuck between Chambers Street and 14th Street."

Finally, Giacalone presented a 100-page prosecution memo to Justice Department officials in Washington, D.C. The officials approved the case, and Giacalone went to a grand jury. Much of the case against John Gotti was based upon crimes for which he had already been punished under state law.

Around 4 A.M. on March 28, 1985, detectives and DEA agents assembled at the Cadman Plaza post office in Brooklyn. They formed arrest teams and headed out. The squad that hit the Bergen Hunt and Fish Club found John and Gene Gotti playing cards at the circular table in the back.

"What'd we do?" John Gotti was heard to ask. "What's it about?"

"Don't worry," DEA agent Edward Magnuson was heard to say. "You already did it."

In Brooklyn federal court, Aniello Dellacroce, John Gotti, Gene Gotti, Willie Boy Johnson, and six others were arraigned on Indictment CR-85-00178. They were charged with violating the Racketeer-Influenced and Corrupt Organizations (RICO) statute by participating in a criminal enterprise known as the Gambino family.

"It's being in the business of being a gangster," Giacalone says.

After he posted the $1-million bond, John Gotti was freed. Willie Boy Johnson was held without bail and placed against his will in segregation at the Metropolitan Correctional Center. Giacalone told him that he was going to be named as an informant.

"He said he couldn't understand why we would reveal his identity, and we explained to him that it was a legal issue that we had resolved reluctantly in this way," Giacalone later testified. "We told Mr. Johnson we were prepared to protect him in the event that he wished to have protection. He simply repeated that he would be killed."

IN THE DAYS THAT FOLLOWED, WILLIE BOY CONTINUED TO deny that he was an informant, and his lawyer suggested that Giacalone was trying to force his client to testify for the government. John Gotti himself apparently refused to accept that Willie Boy had betrayed the code of their world.

"John says leave him alone," a crew member was heard to say. "John don't believe it."

Throughout the early hearings, Dellacroce overshadowed the nine other defendants. Judge Eugene Nickerson himself at one point seemed to have forgotten the little-known John Gotti.

"How do you spell the last one?" Nickerson asked.

"G-o-t-t-i," Giacalone said.

"Oh, that's one of the defendants?"

"Yes."

On June 25, Dellacroce proved too ill to attend a hearing. Nickerson decided to convene the proceeding in Dellacroce's home, and the judge, two prosecutors, several lawyers, a stenographer, a marshal, and John Gotti crowded around the don's king-size bed. During a recess, Nickerson and Giacalone chatted in the living room.

"Have you seen *Prizzi's Honor*?" Judge Nickerson was heard to ask.

On December 2, 1985, Dellacroce died of cancer and heart disease at Mary Immaculate Hospital in Queens. He had checked in under the name Timothy O'Neil. His death certificate listed his occupation as salesman.

The next night, John Gotti went to Dellacroce's wake at the

Guidetti Funeral Home on Spring Street. Detectives made a three-and-a-half-page list of mourners that included Gotti's elderly father. At least three of Gotti's brothers also attended.

By the end of the evening, Paul Castellano had not appeared. He was then on trial for a conspiracy that involved 25 murders, and he apparently had not wanted to risk what was viewed as a winning defense by being seen with his subordinates. John Gotti seemed to take the absence as an indication of Castellano's character.

"A bum," Gotti was heard to say.

On December 5, a ten-car procession escorted Dellacroce's coffin the two blocks to the funeral at St. Patrick's Old Cathedral. Four altar boys stood by as the priest spoke of an underboss who many felt had been kept from the top spot by an unworthy usurper.

"Death is part of life, but this life is not everything," the priest was heard to say. "Nelson Rockefeller had everything, but he couldn't get the presidency."

Over the next few days, word spread that Castellano intended to make his driver the new underboss. The driver was named Tommy Bilotti, and he was rumored to have no love for the men of the Bergen Hunt and Fish Club. John Gotti was said to have been very clear about his feelings for Bilotti.

"A bum," John Gotti was heard to say.

According to detectives, reputed capos Frank DeCicco and James "Jimmy Brown" Failla went to Castellano and proposed a way for him to ease the bad feelings caused by his failure to attend Dellacroce's wake. They are said to have convinced him to sit down with Dellacroce's son and offer his condolences. Castellano noted the place and time of the meeting in his datebook.

"Sparks 5:30," Castellano wrote.

At 5:30 P.M. on December 16, Bilotti drove Castellano up to Sparks restaurant on East 46th Street. They were getting out of a black Lincoln Town Car when three men in felt hats and dark trench coats approached. The men fired a flurry of shots and calmly strolled away. Two weeks after the death of Aniello Dellacroce, Paul Castellano and Tommy Bilotti lay dead on the pavement.

The following Sunday, John Gotti went to a former Castellano stronghold called the Veterans and Friends social club in Brooklyn. He walked back and forth between the club and nearby Tommaso's restaurant, talking to at least five reputed Gambino capos individually and in pairs.

"There appeared to be [a] meeting at the location," Investigator Kenneth McCabe later testified.

Two days later, John Gotti went to the annual Christmas Eve gathering at the Ravenite social club. Four detectives watched from a van parked down Mulberry Street and identified 100 organized-crime figures among the guests. Each guest paid his respects to Gotti.

Victoria Gotti, outside her home earlier this year.

> **"I don't ask him what he does," Victoria Gotti told cops when questioned about her husband. "He provides."**

"I saw numerous people bypass others standing on the street, go directly to John, and kiss John," Detective John Gurnee later testified. "It was very similar to the respect accorded to Aniello Dellacroce."

On a Wednesday in January, John Gotti left the Bergen Hunt and Fish Club for what detectives report was a meeting of all the capos of the Gambino family. Detectives say that he returned just before dawn and that his waiting associates ran to embrace the man the capos had just voted to be the new boss.

That month, John Gotti traded his gray Lincoln Town Car for a black $60,000 Mercedes 500 SEL registered to Arc Plumbing. He sat erect behind the tinted glass as a large fellow named Bobby Boriello drove him from meeting to meeting. He spoke of curtailing his gambling.

"I got responsibilities," Gotti was heard to say.

Over the days that followed, Gotti had to put in longer hours than he ever had as a reputed capo. Victoria Gotti was said to complain that he was not spending enough time at home. He supposedly suggested that he might not be around at all if he did not fare well in court.

On January 13, John Gotti went to Brooklyn federal court and made a sort of debut before the press. He strode before the cameras in a gray double-breasted suit, a white shirt, a hand-painted striped tie, and gleaming shoes. Not a strand of his styled hair seemed out of place. His face was set in an expression of total composure.

"I'm the boss of my family," Gotti was heard to say. "My wife and my kids at home."

In the sixth-floor courtroom, John Gotti took a seat two chairs away from co-defendant Willie Boy Johnson. Judge Nickerson set an April trial date for the RICO case, and Gotti marched back past the cameras. He paused to perform a courtesy for a woman reporter.

"I was brought up to hold doors open for ladies," he was heard to say.

AMONG THE PEOPLE WHO READ ABOUT THIS NEW sensation from Queens was refrigeration mechanic Romual Piecyk. He decided to withdraw assault and robbery allegations he had pressed against Gotti and an associate after the dispute over the double-parked car in 1984. Piecyk noted in a letter to the Queens district attorney that detectives had at the time described Gotti as just a "punk."

"The media printed that he was next in line for godfather," Piecyk's letter read. "Naturally, my idea for pursuing this dropped."

On April 7, the black Mercedes pulled up to Brooklyn federal court for the start of jury selection in the RICO case. Gotti had a film-star tan from a six-day stay at the Hilton hotel in Fort Lauderdale, and he strode past the cameras with his usual ease. His attention did not seem to lapse for an instant as the

Photograph: New York *Daily News.*

HE FROWNED WHEN A CO-DEFENDANT SHOWED UP IN A LIGHT-BLUE SHARKSKIN SUIT AND A DARK-BLUE SHIRT.

judge began interviewing prospective jurors. Very few had not heard of John Gotti.

"Well, there was a murder in front of a steakhouse," one prospective juror said. "That was my one point to which I had heard Mr. Gotti's name."

Outside court, John Gotti was spotted with a top record executive at a midtown hotel and with a reputed New Jersey crime boss in Coney Island. He was also seen in conference at various restaurants in Manhattan, Brooklyn, and Queens. His favored spots included Altadonna restaurant on Cross Bay Boulevard, a Neapolitan place known for huge portions and waiters who give such greetings as "You hungry, or what?"

Frank DeCicco's bombed-out Buick.

After the murder of Frank DeCicco, Gotti allegedly assembled his men and ordered them to identify the killers by 6 P.M.

The night of April 12, John Gotti was seen dining with his old friend Frank DeCicco. Gotti was said to have made the 51-year-old DeCicco the new underboss of the Gambino family, and the two men ate and laughed as if they had not a care in the world.

The following afternoon, DeCicco was killed by a remote-control bomb in a Buick. Detectives theorized that the killing was a response by Tommy Bilotti's former allies to the shooting outside Sparks and to DeCicco's subsequent efforts to take over their operations on Staten Island.

AT THE RAVENITE SOCIAL CLUB, JOHN GOTTI ASSEMbled his brother Gene and Anthony Rampino and others. Detectives say that he demanded to know the identity of DeCicco's killers by 6 P.M. Detectives add that the answer did not come.

On the rainy night of April 16, Gotti attended Frank DeCicco's wake at the Scarpaci Funeral Home on 86th Street in Brooklyn. Detectives who remembered Paul Castellano's being afraid to go near Aniello Dellacroce's wake now watched John Gotti stand on the porch for all to see. The mourners seemed to respond with even more respect for him than usual.

"People holding umbrellas for him, people stepping out of the way for him, people kissing him," Investigator McCabe later testified.

At one point, John Gotti went off to a diner with Carlo Gambino's son Tommy. He also held an outdoor conference with 66-year-old Joe Armone, DeCicco's reputed successor. Armone had been convicted in the French Connection heroin case, and he was once shot five times by his own bodyguard.

In the morning, John Gotti was back in Brooklyn federal court. He gave a disapproving look when co-defendant "Tony Roach" Rampino showed up in a light-blue sharkskin suit and a dark-blue shirt.

"With that shirt it looks funny," Gotti said.

The jury selection continued. A defense attorney came in one morning and found the always-punctual John Gotti already seated. The attorney asked him how he was faring. Gotti said, "Me? I'm all right. I'm here, aren't I?"

Of the 136 prospective jurors, Nickerson felt compelled to excuse 103 immediately. He finally granted a repeated defense motion to postpone the jury selection with the hope that the publicity would die down. Giacalone then moved to have Gotti remanded until the new August 18 trial date.

"John Gotti is simply too powerful and dangerous to remain free," Giacalone later said.

In the resulting bail hearing, much of the testimony was based on anonymous sources. FBI agent James Kossler reported that his information came from another agent who had spoken to another agent who had interviewed somebody who could not be named.

"Oh," said defense attorney Bruce Cutler.

During the breaks, Gotti chatted with his co-defendants. He sometimes talked sports, and he proved able to rattle off batting averages and won-lost records. He said there was a Hispanic fellow on the Oakland A's who bore watching.

"He moves like DiMaggio on the field," Gotti said.

On May 14, Nickerson ruled in favor of the government. He revoked Gotti's bail and ordered him to surrender the following Monday. Nickerson wrote, "While on bail in this court under conditions requiring him to refrain from the commission of crime, John Gotti saw fit to seek out and obtain the position of boss of the Gambino family. It is a bold, not to say reckless, man who will act in that way."

That Friday, John Gotti emerged from his house and saw an unmarked police car parked at the curb. The two detectives inside said that Giacalone had ordered him placed under 24-hour surveillance. The detectives added that he was not to leave the city.

"What're you thinkin', I'm goin' somewhere?" Gotti was heard to say.

The following morning, Victoria Gotti emerged and saw a new pair of detectives parked at the curb. She returned with groceries and picked up the yard and began washing the windows.

After 1 P.M., John Gotti appeared in a brown sweater-shirt, white pants, and white shoes. He retrieved a rubber ball from the lawn, and his twelve-year-old son, Peter, grabbed a stickball bat and they rode off together in the Mercedes. The detectives and *Newsday* reporter Mike McAlary followed.

Photograph: New York *Daily News*

In ten minutes, John Gotti was at the club. Minions scrambled to move a car that was parked in his usual place, directly in front and in the shade of the only tree on the block. He sent Peter off with the sons of other members, and he walked up to G.V. Stylarama Hair Designs for a touch-up.

At about 2:30, a minion drove John Gotti in the Mercedes to St. John's Cemetery. Detectives parked a few feet away as Gotti entered his dead son's crypt. He stayed for half an hour. When he reappeared, his lips were pressed together and the tendons of his neck stood out.

Thirteen minutes later, John Gotti was back at the club and smiling. He joined Peter and several other kids in a parking lot for some stickball. He took a turn at bat, and one of the pitches went wild. He watched the ball roll under a car and then turned to look at the kids. The whole gang scrambled to get the ball.

After he hit an easy grounder, John Gotti stood in front of the club with a child who was just learning to walk. Gotti stooped and held up the tiny hands as the child took three or four steps. Gotti was heard to say, "He's doing pretty good. Yeah, he's got it."

With his own big hands clasped behind his back, John Gotti then strode like an admiral of the fleet along broad and sun-splashed 101st Avenue. No graffiti marred the walls. Not a bit of litter lay on the street.

On Sunday morning, Angelo Ruggiero came by the house with his children. Gotti came out in a brown shirt and white pants and spoke with Ruggiero by the front door. Gotti then headed off to the club.

In the early afternoon, a Manhattan wiseguy named Sal drove up. He was apparently unfamiliar with the club, and he approached a detective who was stretching his legs.

"Is Johnny in?" Sal was heard to ask.

One of the men by the club called to Sal.

"Hey, stupid," the man was heard to say.

With Sal driving, Gotti went in the Mercedes to the Nativity of the Blessed Virgin Mary church on Rockaway Boulevard. He attended a christening and came out onto the steps with the infant in his arms. He stood swelled-chested and smiled into the cameras of family and friends.

When the infant began to cry, Gotti held up a bottle. He pinched and patted the child's cheeks and gazed out past the watching detectives. What was possibly his last free afternoon for many years was warm and bright.

"It's a beautiful day," Gotti was heard to say. "You have to admit that much."

Minutes later, Gotti was back at the club with his associates. He went home in the early evening and stood out front with his family. Various neighbors came by, and he played with some of the children. At twilight, he disappeared inside his house.

A relief team of detectives pulled up around midnight. People came out and laughed as the unmarked car suddenly developed four flat tires. Somebody had slipped into the street and placed 200 nails point up.

AT 9 A.M. ON MONDAY, JOHN GOTTI APPEARED IN a brown leisure suit, with a modest watch appropriate for prison wear. He drove the Mercedes to the club and bade farewell to various men. His elder son came up wearing a baseball cap backward, and the two embraced. He finally got into a burgundy Lincoln Town Car.

"I'm happy," Gotti was heard to say. "I'm always happy. I have nothing to be unhappy about."

His brother Peter at his side, John Gotti rode into Little Italy. He stopped into the Andrea Doria social club and then crossed Mulberry Street to the Caffe Biondo. He went upstairs for a meeting with reputed capo Joe "Butch" Corrao, the man said to have been appointed his eyes and ears on the street.

Shortly before 3 P.M., John Gotti arrived at Brooklyn federal court. He and Peter and Bruce Cutler walked through the metal detector. Cutler made a call on a pay phone and came back with the news that the Court of Appeals had refused to stay the remand.

"That's it," Cutler was heard to say.

With that, John Gotti pulled off his gleaming brown loafers. Peter reached in a plastic bag and produced a new $40 pair of white Reebok Newport Classics. John Gotti pulled on the sneakers and uttered a line that made every newspaper in the city.

"Ready for Freddy," John Gotti was heard to say.

His steps even, John Gotti went downstairs with Cutler to surrender. A U.S. marshal fingerprinted him and directed him to stand at a line painted on the floor and face the camera. The camera flashed and the marshal told him to turn to the left for a profile.

Then the marshal led John Gotti off to await a ride in a battered Dodge van to the Metropolitan Correctional Center in downtown Manhattan. Dinner there would be fried fish, macaroni and cheese, beets, and Jell-O. His wardrobe would be two jumpsuits, to be laundered once a week. His hair would be cut on Saturdays by an inmate barber who may or may not have had previous experience.

"You'll know where I'll be," John Gotti said. ■

"I'm happy," he was heard to say, the day he was marched off to jail. "I'm always happy. I have nothing to be unhappy about."

With bodyguards, waiting to hear from the Court of Appeals. ▶

Photograph by Robert Maass/Photoreporters.

CHANNEL 7'S EYEWITNESS BLUES

TURMOIL AND BITTERNESS ON A FALTERING NEWS SHOW

BY MICHAEL RYAN

FOR A WHILE LAST MONTH, IT looked as if Channel 7 had replaced its nightly *Eyewitness News* staff with the road company from *Gremlins*. Night after night, major elements of the five and six o'clock newscasts went awry. One day, as co-anchors Ernie Anastos and Roz Abrams worked their way through the five o'clock show, the "graphics"—the illustrations accompanying the stories—took on lives of their own. The graphic for a piece on gas prices appeared while Abrams read a story about Chernobyl. Anatoly Shcharansky popped up for a story on Pope John Paul II, and vice versa. The Chernobyl graphic flashed on the screen while an anchor talked about Malcolm Forbes's yacht. Later, when Storm Field gave a weather report from the yacht, his microphone cable got caught in a lifeboat. A few days afterward, when the station sent a reporter to a firing range to demonstrate, live, how a controversial automatic weapon could fire much more rapidly than a standard police side arm, the automatic jammed.

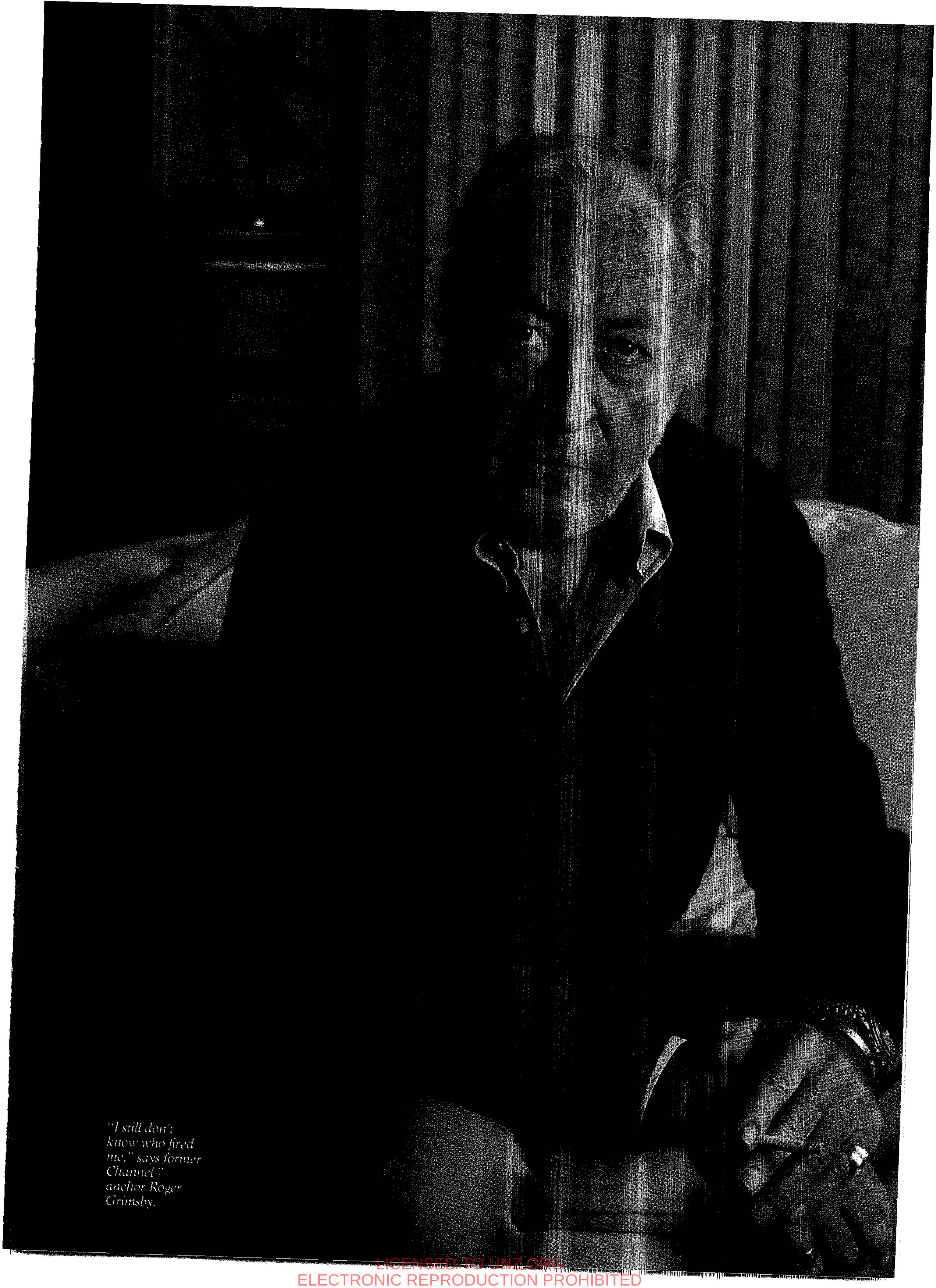
Even when the equipment worked, the stories themselves sometimes seemed askew. On a day when other news organizations were focusing on the new tax bill and on the charges that a city aide had been flying first-class to California on city money, WABC-TV led its five o'clock broadcast with the news that a whale had found its way into the Hudson River. The station devoted large chunks of time on other days to a chocolate tasting in Central Park, a publicity stunt for a chocolate-lovers' magazine; to a broadcast from the "21" Club, where a manufacturer of dehydrated rations for the Marine Corps was introducing a new product line; and to an in-studio interview with the founder of the "Laid-Back Golfers' Association"—who just happened to have a full line of promotional gewgaws for sale in stores. He obligingly displayed them for the camera.

Occasionally, when Channel 7 took on a story that every station in town covered, the *Eyewitness News* approach was rather startling. Take the arrival of Soviet dissident Anatoly Shcharansky at Kennedy airport. Channels 2 and 4 treated it as a joyful occasion, but on Channel 7, a reporter named Garrett Glaser dramatically pointed out that the two little girls who presented Shcharansky with flowers were the daughters of a Manhattan public-relations executive. Then the reporter flourished a piece of paper for the camera and revealed that it was a release from a P.R. agency announcing Shcharansky's arrival—leaving unspoken the implication that the dissident's reception was some sort of publicity game. "Clever of them to get the KGB to put him in jail for nine years to help their P.R. stunt," an executive at another station later joked.

BUT TO REGULAR VIEWERS, what was most noticeably wrong with *Eyewitness News* in the month of May was something that wasn't on the screen—the dour and familiar face of Roger Grimsby, a man who had been a Channel 7 anchor for eighteen years. Every night at six o'clock, Grimsby and Bill Beutel, two television-news veterans with wide reporting backgrounds, had presented Channel 7's entry in the crucial six o'clock hour—the heavily viewed, "serious" section of the evening newscast, designed to lead into the network news and to attract viewers just home from work. (The frothier five o'clock hour is geared for homebodies.) Against strong competition—Jim Jensen and Rolland Smith on Channel 2, Pat Harper and Chuck Scarborough on Channel 4—the Grimsby/Beutel team had always done well. But for May, Channel 7 offered the untested combination of Bill Beutel and Kaity Tong. Roger Grimsby had been axed.

The timing of the firing was almost as startling as the act itself. In the TV business, May is "sweeps month," during which the major ratings services—Nielsen and Arbitron—compile "books" of viewership figures. Ad agencies use the

PHOTOGRAPH BY JAMES NACHTWEY



"I still don't know who fired me," says former Channel 7 anchor Roger Grimsby.

LOSING GROUND: *Without Grimsby, the station's six o'clock news finished dead last in the Nielsen ratings for May, with the lowest figures it had scored since 1969. A year ago, the show had been first.*

numbers to help decide which stations they will buy time from and how much they will pay for it. Stations customarily put their strongest personalities on the air during the month and spend lavishly on the splashy stories and the advertising to publicize them. The stakes are high: A single ratings point can be worth up to $1-million a year to a New York station.

The three network-owned stations in the city compete head-on in news: WCBS (Channel 2), WNBC (Channel 4), and WABC, each with two hours of news from five to seven in the evening and another half-hour at eleven. (Channels 5, 9, and 11 also have more or less extensive news operations, but their programs are scheduled at times when they will not compete with the network stations.) For much of recent memory, all three stations have been roughly equal in the ratings, alternating the lead in different books but remaining within a few points of one another.

Without Grimsby, Channel 7 did all the orthodox things to prepare for sweeps month. Reporter John Johnson was dispatched to Puerto Rico for one series, and for another, he returned to New York to examine girls in street gangs. Roz Abrams did a series on gospel music. The broadcasts were heavily promoted. But the miscues abounded, and the viewers did not. The station's six o'clock news finished the month dead last in the Nielsen figures. (Arbitron, whose ratings methodology differs, placed WABC in the middle—but Channel 7 does not subscribe to Arbitron, and is barred from quoting its results.) The Nielsen loss gave Channel 7 its lowest figures since 1969: The six o'clock news finished with a rating of 6.3 and an audience share of 13 percent, four full percentage points behind the leader, WNBC. A year ago in sweeps month, WABC had finished first, with a rating of 7.5 and a 16 percent share.

THE MAY RATINGS CONFIRMED what television insiders have known for years: Channel 7 is a troubled station. Although it has often done well in the ratings, the station's news department has been wracked by internal struggles, backbiting, and mischances. "There was always unhappiness," Roger Grimsby says.

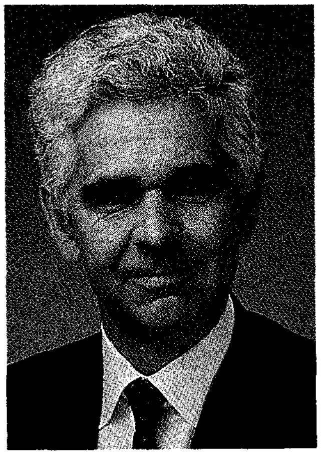
In the seventies, however, *Eyewitness News* was an identifiable concept: a gritty urban news operation with reporters named Felipe and Geraldo and Melba and Roseanne who produced a blue-collar news show with the immediacy and appeal of a tabloid paper. More recently, Channel 7 drifted into "happy talk," that amorphous blend of cutesy stories and smiling cross talk among reporters and anchors. Of late, Channel 7 has had no definable style—and the behind-the-scenes bitterness has only worsened.

William Fyffe, the station's general manager, refers with exasperation to his "Montessori news department." Staff members have been leaking stories of turmoil and anger—most of them involving William Applegate, the news director who came aboard last July. The new owner of ABC (and WABC)—tight-fisted Capital Cities Communications—has imposed a round of cost-cutting, forcing layoffs and further darkening the mood at the station. News staffers have been running to the competition to apply for jobs—which are scarce in an industry where cost-cutting is becoming a new way of life. "They're lined up from here to Tierra del Fuego," reports Channel 4 news director Jerry Nachman. "It's a combination of a Klingon warship and the Triangle Shirtwaist factory there."

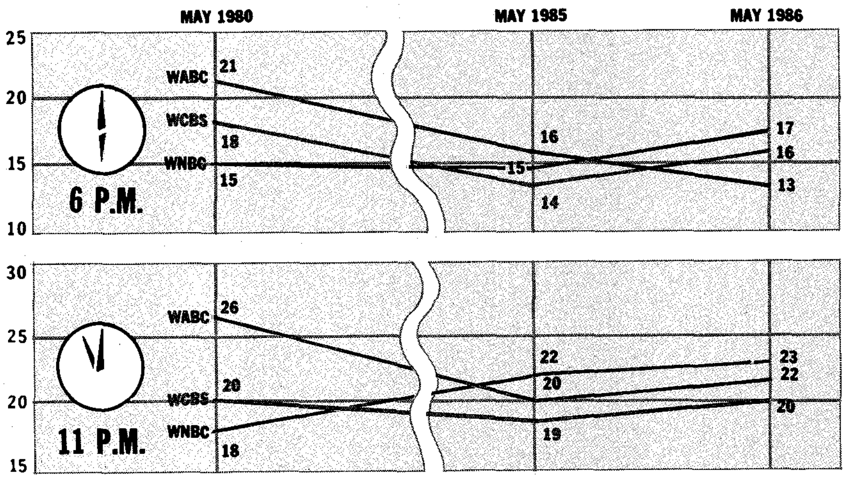
The serious trouble started last year, when ABC concluded that Channel 7's news operation had to be sharpened. Although the six o'clock show with Grimsby and Beutel was strong, the five and eleven o'clock segments were trailing the competition. The solution, someone decided, was to import Applegate from WLS, the network's Chicago station.

Just who selected Applegate is a matter of some dispute. Network scuttlebutt, which has frequently found its way into the television columns, points to Dennis Swanson, who was then the network executive in charge of ABC-owned stations. Swanson had served as general manager at WLS, where Applegate was his news director. One news reports even claimed that Applegate was forced on Fyffe against Fyffe's will. This is denied by Fyffe, 57, a 22-year ABC veteran.

CLICK, CLICK, CLICK



WILLIAM APPLEGATE



Share of audience (in percent) as measured in the Nielsen ratings.

"Our news department was suffering, and as long as six or eight months before Bill Applegate arrived, I started considering the possibility of a change," Fyffe says. "I started a search for a news director quietly; there aren't many good news directors in the country. I approached Dennis Swanson for Bill Applegate reluctantly—I was reluctant to take good people out of sister stations. It was my call, my choice. Bill was not forced on me. He's my news director. He's not Dennis Swanson's."

When he came to Channel 7, Applegate was basking in the greatest success of his career. The 40-year-old news director had presided over a dramatic reversal in the fortunes of the Chicago station. "WLS was a joke station before Applegate," says Mary Nissenson, an NBC correspondent in Chicago who left the network to work for Applegate as a WABC reporter. "It had no journalistic standards, no credibility. It was vapid, smarmy, and taken with itself."

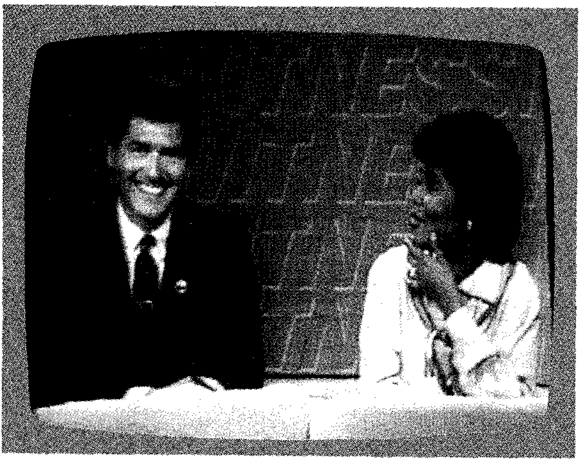
Under Applegate, the station went on a hiring spree, luring many of the city's best-known reporters. It soon moved to the top of the ratings. "What he did was not silly-ass news, either," says Steve Daley, TV writer of the Chicago *Tribune*. "It wasn't sharks in Lake Michigan. It was a respectable news show."

But Applegate hadn't always earned such rave reviews. Before Chicago, he had worked at WNEV-TV in Boston. "He was a disaster," says Dave O'Brian, who was then the influential media critic of the Boston *Phoenix*. "He had no sense of the city; he put on a lot of animal news—little funny pieces about squirrels." One reporter whom Applegate hired, and who professes to admire him still, remembers that his insensitivity to the city's tastes extended to appearing in a station promotion wearing a San Francisco 49ers jacket—apparently oblivious to the fact that most Bostonians consider the New England Patriots to be gods who walk the earth. Applegate became famous in Boston for charging through the newsroom screaming, "This is war." One of his most controversial battlefield maneuvers was the sudden firing of an anchorman; Applegate objected to the man's farewell remarks to viewers after he was demoted to reporter.

"Bill wasn't totally bad," says a colleague from those days. "But he was very demoralizing to the staff."

AT WABC, APPLEGATE MADE his presence felt quickly. "WABC was perceived as a lightweight," says his assistant news director, Peter Menkes. "Applegate wanted to increase the journalism done at this station and deepen the credibility of the reporting." But almost immediately, there were problems. Even his supporters admit that Applegate is not a naturally congenial man—"His bedside manner is not great," one says—and early on, he began to look like an executioner. Within weeks, he had sacked two news producers—the people with direct authority over individual broadcasts. He gave interviews—his supporters insist he was badly misquoted—in which he seemed to be saying that New York had no TV journalists as good as those in Chicago. In a disastrous decision, he overruled his technicians and ordered that remote cameras be taken from the protection of vans during live coverage of Hurricane Gloria; the weather disabled the equipment, and Channel 4 went on to win the ratings—and critical praise—for its handling of the daylong crisis.

But the most striking move Applegate made in his early days was to cancel a documentary Roger Grimsby was planning to make. "I'd already gotten it approved," Grimsby remembers. "It would have taken five major crimes in five disparate social situations, from tribal to communist to Muslim to American, and examined the maximum penalties for those crimes and what the crime rates are as a result. He told me it was killed. I said, 'Is it a bad idea?' He said no. I said, 'Are you taking a shot at me because I'm high profile?' He said yes."



ON AIR: *Kaity Tong is now teamed with Bill Beutel on the six o'clock broadcast; Ernie Anastos joins Roz Abrams at five.*

The battle lines between Applegate's supporters and detractors were quickly drawn—and although the six o'clock broadcast was strongest in the ratings, it was the six o'clock co-anchor who became a focus of the struggle. When Applegate and Grimsby squared off in a verbal brawl, over cocktails at Fellini's—a Channel 7 hangout—Grimsby's camp made sure that the gossip columns heard about it. Applegate's people began sniping at Grimsby. "He was a mega-problem for those of us who weren't in his little clique," one says. "And the stories he wrote! When a car bomb went off in Beirut, he actually wrote a story that began, 'They got rid of another used car in Lebanon today.' "

Peter Menkes says that Applegate had a problem with Grimsby's attitude. "There were times when you really had to work to get Roger excited about a story," he says. "You'd have to say, 'This is a

Photographs by James Hamilton.

FAMILY FEUD: *Station boss William Fyffe dismisses staff complaints about Applegate. "When mother says, 'Clean up your room,' children scream. Mother Applegate is telling them to clean up their room."*

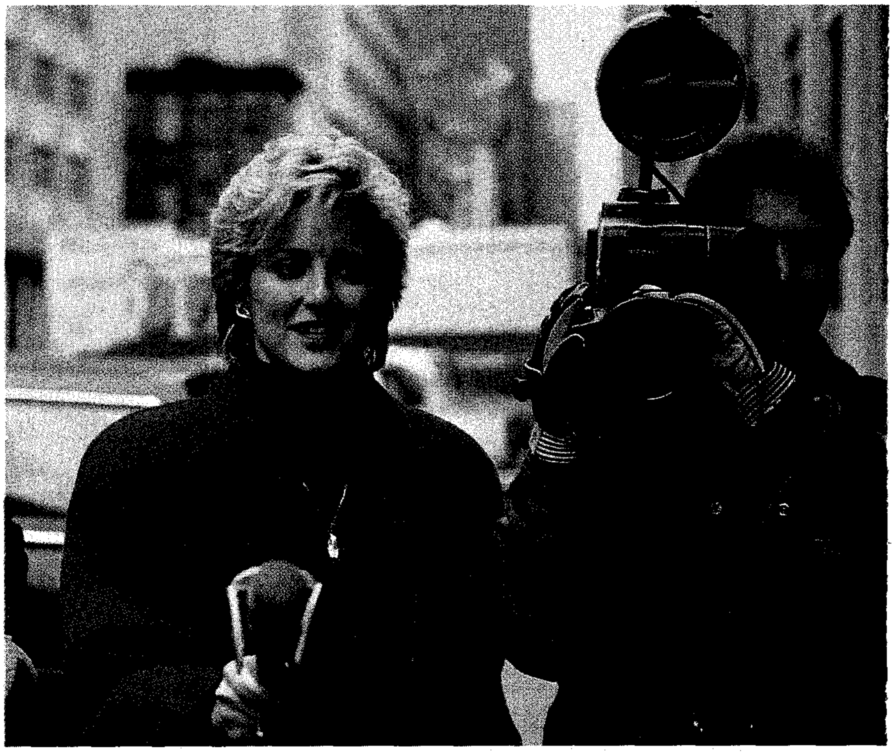
big story,' and he'd say, 'I've seen this fourteen times in eighteen years.' During the city corruption scandal, he'd say, 'Are you telling me politicians are crooks? Crooked politicians are a dime a dozen.' And he'd read these stories without passion, without feeling, without concern."

Grimsby denies that he took the scandal lightly. To his supporters, the veteran anchorman was a serious journalist with worldwide experience who resisted management's urge to sensationalize and trivialize the news. "You could look up to Roger," says one Channel 7 reporter. "Can you look up to Ernie Anastos?"

Applegate would not comment for this story. His deputy, Menkes—the only senior news executive left from the pre-Applegate era—was vocal in defense of his superior. "In some ways, Roger acted as his own boss," Menkes says. "He had survived so many general managers and news directors, it was like God created heaven and earth and then he created Roger Grimsby. In comes Applegate, who is handed a plan that says his main anchor is going to disappear for weeks and go to a Muslim country and a European country and the Orient. It may have been a 'Who's the boss?' thing. It may also have been 'How valuable is this? Is it worth the money and the time?' "

While the bitterness between Grimsby and Applegate festered, the news director began what he thought would be the process of reshaping Channel 7 News along the hard-news lines he wanted. He terminated Mara Wolynski, the radio personality turned TV reporter who personified the "happy talk" approach to news. He relegated veteran reporter Milton Lewis, who was recuperating from back surgery, to a City Hall beat without a camera crew assigned to him—almost guaranteeing that he would not be seen on the air.

The Old Guard at the station grew increasingly angry. There were charges that Applegate used the station's Long Island bureau for punishment duty, exiling to Mineola a string of writers, reporters, and producers he disliked. Most New York stations don't ask pregnant reporters to do live remote broadcasts; there's concern that the microwaves emanating from the satellite dishes used in such broadcasts might harm unborn children. But Chee Chee Williams, no favorite of Applegate's, was asked repeatedly to do remotes. She declined and was transferred to weekends, where the smaller staff made the likelihood of being asked to do remotes even higher. She is now on maternity leave.



NEW GUARD: *Reporter Mary Nissenson, a lawyer, came over from NBC.*

Applegate has won the respect of some reporters, however. One of his most enthusiastic partisans is Nissenson, a lawyer whose network reporting was highly regarded. "I think every second of airtime you use is a responsibility," she says. "I have not seen Bill Applegate do anything that is inconsistent with that. He has brought in people who are interested in journalism. I would like to meet the person who would defend Mara Wolynski's journalism. I don't think Chee Chee Williams was in line for a Peabody. I don't think Roger Grimsby in 1986 was who Roger Grimsby was ten years ago."

William Fyffe dismisses staff complaints about Applegate as "petty backbiting bullshit—and that's on the record." He adds, "To bring in professional discipline is going to upset the people who lived in a permissive environment. They're going to kick and scream and badger and malign and gossip and spread rumors—and Bill Applegate is going to be the butt of them. When mother says, 'Clean up your room,' children frequently lie on the floor and kick their heels and scream. Mother Applegate is telling them to clean up their room. Children have been known to say nasty things about mother, like 'Mother, I hate you.' I think all of that will work out."

Throughout the spring, however, there were equipment malfunctions, and some people suspected sabotage by disaffected staff members.

Meanwhile, Applegate had been deprived of a major tool that might have helped him bring order to the hodgepodge of *Eyewitness News:* money. Capital Cities Communications completed the acquisition of ABC early this year and immediately set about cutting the budgets of the notoriously easygoing network. At Channel 7 alone, 95 of the station's approximately 400 jobs were scheduled to be eliminated. Bill Applegate, who had made his name in Chicago by attracting high-priced talent found himself laying off people from a department that, to begin with, wasn' doing the job he wanted.

THE WAR BETWEEN APPLEGATE and Grimsby ended April 17 when Grimsby heard from his lawyer that he was out o a job. (Grimsby also left hi job as the afternoon news anchor for the ABC radio network, though he was asked to continue.) "I still don' know who fired me," he says. "I have no talked to the people who were involved

Photograph by J. Barry O'Rourk

in my departure. They haven't even given me a reason." Under the terms of his contract, he will be paid through June 1987—around $1 million in salary.

"Bill Applegate didn't fire Roger Grimsby," Fyffe says. "I fired Roger Grimsby." As Fyffe tells it, "There had been problems with Roger's performance for years." He refuses to elaborate but says that he obtained permission from Larry Pollock, the Cap Cities–ABC executive who recently was appointed overseer of local stations in the East. What's more, Fyffe insists, he told Grimsby's lawyer that he would meet with Grimsby to explain the reasons for his firing. The anchorman, he says, refused the meeting.

Regardless of who did the firing, the bitter relations between Grimsby and Applegate obviously played a part. Grimsby theorizes that his salary is much higher than Applegate's and suspects that galled the news director. Since the firing, a particularly vicious whispering war has developed. "They're trying to depict me as a hopeless alcoholic," Grimsby charges. He cites his schedule to refute the accusation. "I'd like to know how I got drunk doing radio from one to four and then going straight to television."

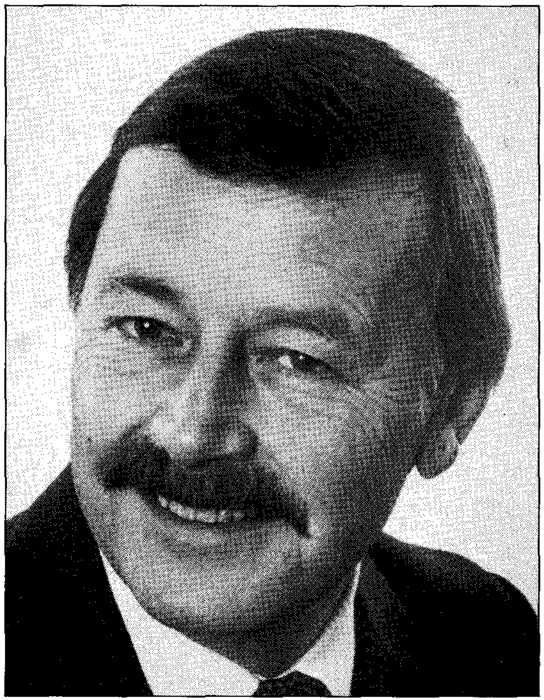
THE DISMISSAL OF GRIMSBY brought a fire storm of protests from viewers, who flooded the switchboard, filled the mailbags, and protested in the most powerful way possible: by changing channels. Two days before Grimsby left, WABC's six o'clock news had a 10.3 Nielsen rating with 17 percent of the audience; it has not scored as high since. "I anticipated there would be some reaction to Grimsby's leaving," says Fyffe. "Grimsby had been here for eighteen years and certainly was very much a part of the fabric of this place. I would have been disappointed for him if there hadn't been some reaction."

Even Grimsby recognizes that his fans will eventually forget their anger at Channel 7. "If there's a program they want to watch, they'll watch it," he says.

But, as the May ratings proved, a popular television figure should be fired only with great caution. Says Steve Wasserman, Applegate's counterpart at Channel 2, "Whenever you have a guy who's been on the air for eighteen years, no matter what you think of him in your own gut, he obviously will have a large faction of the audience that cares for him."

Bill Fyffe argues that the firing is in the long-term best interests of Channel 7. As he sees it, the problems at his station—both in the ratings and on the air—are growing pains, symptoms of an evolution to a stronger news operation. For example, the screwups with the graphics in May, he says, can be attributed to the installation of a Harris Iris—a sophisticated, computer-assisted machine that will improve the look of the show once the staff figures out how to use it properly.

But a tight, respected news operation like the one Applegate produced in Chicago still seems far off. At WLS, he may not have done sharks in Lake Michigan, but at WABC, he is doing whales in the Hudson. Fyffe himself says, "I doubt if Anatoly Shcharansky was a public-relations event." And although colleagues praise Applegate as a tight administrator, Channel 7's newsroom is hardly a well-oiled machine. Call most newsrooms and you get a junior staff member who may be brusque, but he or she will get the facts if you have a tip or shunt you to the proper department if you have a complaint. Call 887-3100, the number of Channel 7's newsroom, and you may not get an answer.



CONFIDENT: *Fyffe expects a rebound.*

"I don't believe that," Bill Fyffe snapped recently, when I told him about the phone. He picked up his speakerphone and dialed the newsroom number. The sound of the ring echoed through his office for close to a minute before he gave up. Later that evening, the phone was answered on the fifth ring. By the next week, it was again going unanswered. (As it turns out, the problems with the phone have much to do with the Cap Cities cutbacks. The newsroom receptionist has been let go.)

Fyffe swears that Channel 7 will stick with its current anchor teams: Anastos and Abrams at five, Beutel and Tong at six, Anastos and Tong at eleven. "We're confident that we have made the right move, and we are committed to the move," Fyffe insists, pointing out that it may be months before an improvement in television ratings is noticeable.

So far, however, there are no signs of improvement in the six o'clock ratings. The five and eleven o'clock broadcasts remain in second place, as they were last year. And the personnel changes are continuing. Just two weeks ago, Channel 7 lost six o'clock news producer Jim Murphy, who resigned—reportedly with a blast at the station for firing Grimsby—to go to WCBS.

At least one other change is imminent: At the end of the summer, Kaity Tong will take maternity leave. The station has not yet announced a replacement. Some Channel 7 reporters are concerned that Tong will not return. "She's being set up to take the fall for the bad ratings," says one. But Fyffe insists that she will be back.

Another high-profile member of the news department in whom Fyffe expresses complete confidence is William Applegate. Some insiders at the station have their doubts. The in-house rumor mill reports that Fyffe approached Ron Kershaw, the news director of WBBM in Chicago, about Applegate's job. Fyffe acknowledges talking to Kershaw, but says he was discussing a job that would entail Kershaw's working *for* Applegate.

Meanwhile, Applegate's mentor, Dennis Swanson, has moved over to ABC Sports. Recently, some Applegate loyalists have noticed Fyffe hanging out in the newsroom, asking reporters about their assignments and generally looking over Applegate's shoulder. With nobody at the network protecting Applegate, they say, Fyffe is trying to show everybody who's the boss.

THREE WEEKS AFTER HIS DISMISSAL, Roger Grimsby was sitting at Dimitri's restaurant, just across the street from Channel 7. Six o'clock had arrived, and he was about to go to the station. Kaity Tong was already on the air, in the chair he had occupied for eighteen years. Grimsby was just going to pop over to clean out his office. His mood turned reflective. "Those of us in news always thought we were sacrosanct," he said. "We didn't want to admit that we were in a business." Then he disappeared across the street, leaving behind the impression that Channel 7 is a very strange business indeed. ■

Gerard SCHWARZ'S Magic Wand

IS HE THE NEXT GREAT CONDUCTOR? • BY PETER HELLMAN

ON A PERFECT SUNDAY afternoon in July 1969, Gerard Schwarz walked onto the empty stage of the Aspen Music Festival just as the intermission of an orchestral concert was ending. Instead of the usual chimes to call back the audience, Schwarz, only 21, began to play a trumpet fanfare.

For the next three minutes, stilettos of silvery light seemed to jab and dart, splinter and shower through the tent. I heard ornaments executed so swiftly and crisply that they seemed beyond the capabilities of mere lips and fingers. And though virtuosity could have been paramount, those daring ornaments did what they were supposed to do—enliven, even electrify, the rather staid line of the old music. With due respect to the French master Maurice André, the best-known exponent of the classical trumpet, it was the most astonishing performance I'd ever heard. The music drew me to the edge of the stage, where I stared up at this young magician as if I were an awestruck teenager and he were a young Elvis.

I never suspected at the time what I'm convinced of now—that Gerard Schwarz played the trumpet that way not because he loved his instrument but because, in a certain sense, he hated it. He hated it so much that he would make it sound like the gentlest human voice or a stringed instrument or the hoot of an owl—anything but a blatting trumpet. What he hated was not the golden horn itself but how it constricted his musical growth.

Ambitious young musicians tend to be focused narrowly on their chosen instruments, but Schwarz, even then, had interests extending to all phases of music. While still at Manhattan's High School of Performing Arts, he had learned all he could about the mechanics of the orchestra—from the fine points of bowing a violin to the making of an oboe reed. Inevitably, Schwarz would want to take on the ultimate challenge of conducting. But so long as he was marked as the world's most inspired trumpet player, he could not hope to be taken seriously as a conductor. That is why he would finally put down the trumpet with no regrets.

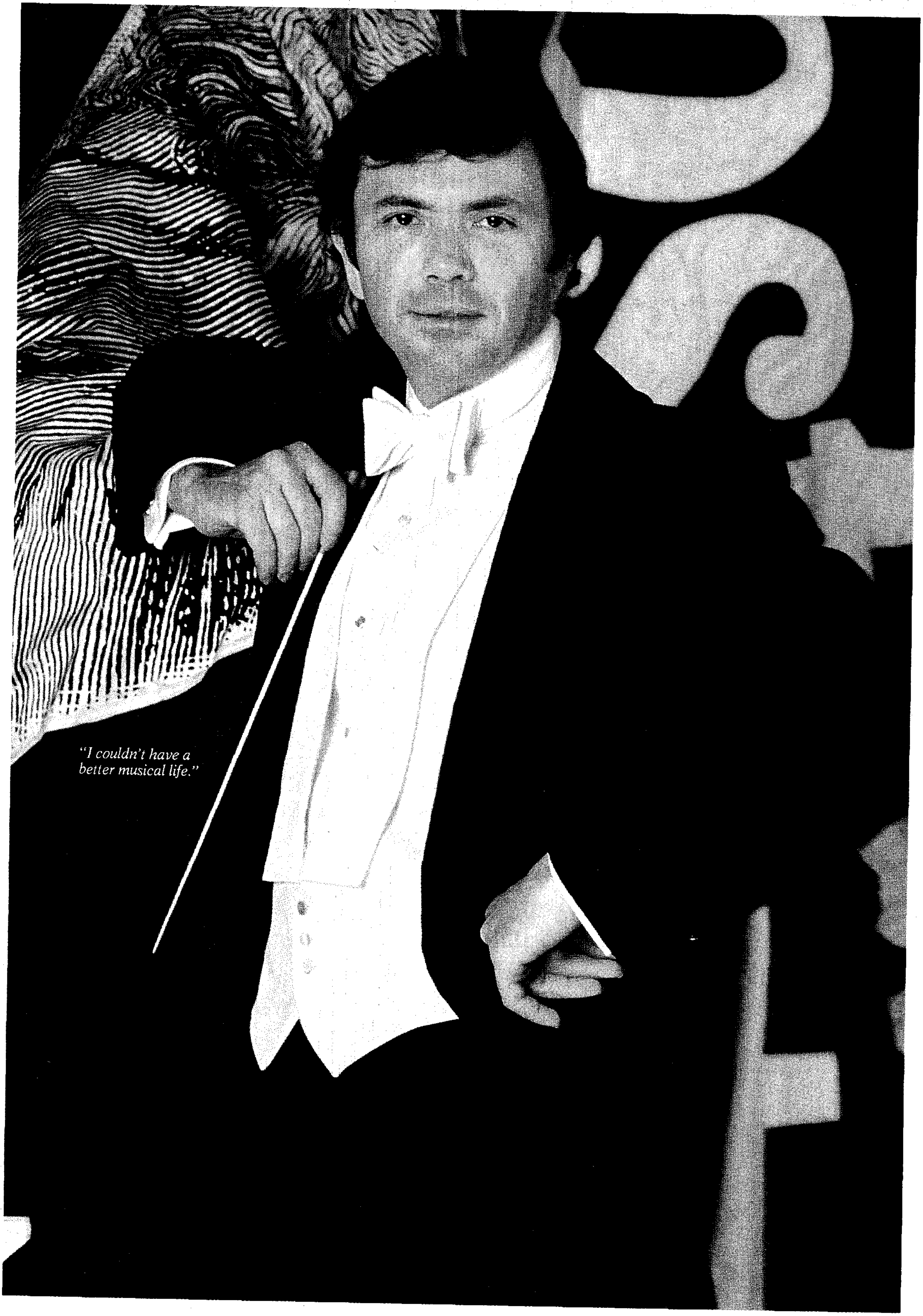
Today, at 38, Schwarz is one of a handful of American-born conductors who are rising fast in a profession still dominated by "imports." (Other Americans include Leonard Slatkin and Michael Tilson Thomas.) On the West Coast, Schwarz leads the Seattle Symphony and has just signed off after eight years with the Los Angeles Chamber Orchestra. Here he directs the Y Chamber Symphony and the Mostly Mozart Festival, and in a hamlet in the New Jersey countryside, he conducts at the Waterloo Festival. He also oversees "Music Today," a lively series at Merkin Concert Hall.

Schwarz has either created or given new life to each of the musical organizations he has led. The Seattle Symphony had been beset by problems. The Los Angeles Chamber Orchestra had gone almost unnoticed in a town where the local Philharmonic dominated. The Y Chamber Symphony, created by Schwarz in 1977, is giving New York's most interesting concerts. Mostly Mozart, which begins its twentieth season next month, had sunk by 1980 into a musical torpor in both repertory and performance levels; since joining in 1982, Schwarz has put the festival back on top.

"From where I sit," wrote Peter G. Davis in *New York,* "Schwarz has given Mostly Mozart a sorely needed lift, revitalizing the repertoire without neglecting the popular favorites. Beyond that, the orchestra has never sounded better."

Not bad for a man who, before the age of 30, shocked his peers by quitting the New York Philharmonic.

GERARD SCHWARZ INSISTS that, growing up, he never wanted to be a conductor. "I didn't even want to be a trumpet soloist," he says. "I wanted to be an orchestral musician, pure and simple." The son of refugees from Vienna, Schwarz grew up in Weehawken, New Jersey. His fa-



"I couldn't have a better musical life."

MUSIC MAN: *One of the few fast-rising American conductors, Schwarz has the energy to revitalize orchestras without firing any musicians. "I give them my best," he says, "so they give me theirs."*

ther is an internist, his mother a psychiatrist. For Schwarz and his two sisters, the early training was vigorous. They were up at six each morning for music and swimming lessons. At night, foreign languages were piped into their bedrooms in the hope that the children would learn while sleeping. (Given that intrusion, it's hardly surprising that today Schwarz is adept only at English.)

At six, Schwarz saw the movie version of *Aida*. He was "knocked out"—to use his favorite phrase—by the herald trumpets in the Triumphal March. When he asked his elementary-school music teacher about playing trumpet, he was told to come back when he was eight. He did, even though his mother wasn't enthusiastic about his choice of instrument. "My choice for him was piano, which he had begun playing at age three," says Gerta Schwarz.

But Schwarz would not be diverted. As a teenager, he played in dance orchestras—"any kind of musical experience I could get." At seventeen, he was already a member of the American Brass Quintet. (Once, while working at the Garden State Arts Center the night of a Judy Garland concert, he had the unpleasant task of having to shake the star out of a drunken sleep just before curtain time.) Schwarz commuted from Weehawken to the School of Performing Arts, and later attended Juilliard.

It didn't take him long to fulfill his ambition to be an orchestral musician. In 1973, at 26, he was appointed co-principal trumpeter of the New York Philharmonic—then the youngest co-principal in the orchestra. The summer before, in Aspen, however, Schwarz had already exhibited a knack for conducting. The score at hand was the exceptionally thorny piano concerto by Yale academician Elliott Carter. When the scheduled conductor canceled at the last moment, Schwarz stepped in and, by all accounts, handled the job effortlessly. Carter was pleased, and so was the piano soloist, Samuel Lipman, who warned that Schwarz would never be satisfied to remain an orchestral "desk man." But since the warning came just as Schwarz was about to enter the Philharmonic, it went, for the time being, unheeded.

SCHWARZ'S YEARS AT THE PHILharmonic coincided with those of Pierre Boulez. The new trumpeter carefully observed the French conductor's attention to detail. On tours of Europe and Russia, Schwarz was exposed to the Teutonic craft of Leinsdorf and to the unique ebullience of Bernstein. Schwarz had the life he'd always said he wanted. But when I heard him play the Haydn Trumpet Concerto with the Philharmonic at Avery Fisher Hall in 1974, I felt more strongly than ever that being a trumpet player wasn't enough for him.

Standing in a ball of concentration on the big stage, arms close to his body and horn held tight, he played his heart out. He played with such intensity, in fact, that the music finally sounded a bit crimped, as if his efforts to find nonexistent depths in the breezy work had given him a sort of musical charley horse. Afterward, he berated himself for his performance—though the reviews were full of praise. (In the *Times*, Harold C. Schonberg noted that Schwarz's cadenza would have "lifted Haydn's wig.") Even then, it seemed Schwarz's days in the Philharmonic were numbered.

Already, in fact, Schwarz had confided to his closest friend in the orchestra hornist John Cerminaro, that he was thinking of leaving to try to build a conducting life. "John's advice was to wait for a moment when I felt a real high at being in the orchestra—and then ask myself if I genuinely wanted to leave." Schwarz asked himself the question one night during the Philharmonic's Russian tour, in the autumn of 1976, as he was walking through Red Square after a tumultuous reception from the Moscow audience The answer was yes. At the end of that season, he gave his notice.

At 29, he was not only among the youngest players ever to resign from the Philharmonic, but he was also one of the only musicians ever to leave to attempt a career as a conductor.

Schwarz had, in fact, already taken a first step. Two years earlier, he had teamed up with Percey Leach, a wealthy music lover, to run a summer music festival and school at Waterloo. Schwarz assembled a core group of superb young musicians—many of them his former classmates at Juilliard. With a minimum of rehearsals, they were required to perform "big" works that fledgling conductors rarely have the chance to direct—including symphonies by Beethoven and Tchaikovsky and the first American production of Wagner's early opera *Das Liebesverbot*.

FAMILY ALBUM: *At three, with his mother and sisters.*

Among the people impressed by what they heard during Waterloo's first season was Omus Hirshbein, the ambitious head of performing arts at the 92nd Street Y He asked Schwarz to create a chamber orchestra for a series of Brandenburg Concertos at the Y during the 1976 holiday season. When all the concerts sold out, Hirshbein saw his chance to establish a resident orchestra in the Y's Kaufmann Concert Hall. With 922 seats, it was ideal for a chamber orchestra—and he'd found the man to lead it. Schwarz accepted, and a core of the Waterloo musicians came with him, including Schwarz's concertmaster, Syoko Aki.

In the autumn of 1977, the Y Chamber Symphony began performing to unflag gingly enthusiastic reviews. Just a year later, Schwarz took over the Los Angeles Chamber Orchestra from the English conductor Neville Marriner—turning it into what the Los Angeles *Times* has called a world-class orchestra. In just three years, he had become a formidable conductor.

Schwarz still performed on the trumpet occasionally in those years. The brilliance of his playing was unrivaled. (He now insists that his former student Wynton Marsalis is better than he ever was.) Schwarz's status as a trumpet player, however, did nothing but get in the way of his conducting career. No matter how well he wielded the baton, the inevitable reaction was "Yeah, but you ought to hear him play the trumpet." In June 1980, Schwarz took the drastic final step: He walked off the stage of the Bach Music Festival on the island of Madeira after playing the Second Brandenburg Concerto, and packed away his trumpet forever. "I wasn't getting any better," he says. "But at least I never let the level of my playing go down."

CONDUCTING ELECTRICITY: *At a rehearsal of the Y Chamber Symphony, with cellist Yo-Yo Ma.*

(My wife and I were lucky enough to get front-row seats at one of Schwarz's last trumpet concerts. In January 1979, I called Schwarz—who'd been a friend since I'd met him that summer in Aspen—and said I wanted to hear the sound of four antiphonal trumpets at the end of my wedding ceremony. Did he have four students for the job? "Consider it done," Schwarz answered. On the appointed Sunday, Schwarz himself showed up, with three of the best trumpeters in town to round out the quartet.)

SCHWARZ DID NOT RETURN TO Lincoln Center until 1982, when he was called in to be music adviser to the Mostly Mozart Festival. Founded in 1966, the festival had at first been a lively addition to the New York summer. But in recent years, both the repertory and performance standards had faltered. Mostly Mozart's producer, William Lockwood, is frank: "Things had gotten a little humdrum. I needed to be cranked up again. Gerry had been doing wonderful things at the Y, but that was a winter program. He was the obvious candidate to come here in the summer."

At once, Schwarz dictated a new policy: Every program was to include at least one piece never before heard at Mostly Mozart. Some hadn't been heard anywhere else in town, either—Mozart's arrangement of Handel's *Messiah,* for example, or Richard Strauss's arrangement of *Idomeneo.* Under Schwarz's baton, the orchestra's playing was finely honed—though without any purging of the ranks. "I don't fire musicians," says Schwarz. "If they didn't play well, they wouldn't have got in the orchestra in the first place. I just give them my best so that they give me theirs."

THE GREAT CONDUCTORS have found two ways to get what they want out of their orchestras. Disciplinarians like Toscanini, Szell, and Reiner were most pleased when their musicians were most terrorized. Then there have been the "hail-fellows," like Walter and Bernstein, who slathered their love on the orchestra. Schwarz falls into neither category. He is more in the mold of a modern corporate executive—one eye on his digital watch and the other on the score—intent on making an intricate organization perform ever so smoothly.

That attention begins long before rehearsal. When the Y exhumed Handel's oratorio *Judas Maccabaeus* last fall, for example, Schwarz personally marked into his own score the trills, turns, and other ornaments for each orchestral part—a task that took him 30 hours. Arlo McKinnon, the orchestra's librarian, then worked with an assistant for 60 hours to mark the individual parts. "All for a two-hour performance of a piece that isn't even so wonderful," says the orchestra's manager, Linda Greenberg.

Schwarz's painstaking advance preparation leaves costly rehearsal time mainly for adjusting the sound. Those adjustments can be subtle. "Make it drier, please," Schwarz instructed timpanist Jonathan Haas last month at a first reading of *Flower of the Mountain,* a new work for soprano and orchestra by Stephen Albert (winner of the 1985 Pulitzer Prize for music).

The richer timpani sound that Schwarz didn't want, as it happens, is the result of his own insistence, two years ago, that Haas replace the modern plastic heads on his timpani with "old-fashioned" calfskin. Haas was unsettled by the request. Calfskin heads are difficult to get (they come from Australia), difficult to maintain, and expensive ($1,200 per season). When Haas mentioned the cost, Schwarz got the Y to pay for the heads. "You have to relearn how to play calfskin," says Haas. "Once you do, the sound's more musical. And it's the sound that Beethoven heard."

The thrust of Schwarz's rehearsal instructions is not always apparent. Twice during the first rehearsal of *Flower of the Mountain,* he asked for the hall's air-conditioning to be moderated. Yet nobody had complained, and the conductor himself had worked up a sweat on the podium. When I asked Schwarz about this later, he pointed to the soprano Lucy Shelton, who sings during the work. "I wanted the air-conditioning turned down for Lucy," said Schwarz. "If a singer gets a cold, she can cancel on you."

Schwarz brings little sense of personal drama to the podium. He is vigorous, businesslike, precise. Leonard Bernstein emotes more while conducting a few measures of Brahms than Schwarz does in a whole season. But, as Los Angeles *Times* critic Martin Bernheimer puts it, "Gerry is a more interesting conductor to listen to than to watch." Schwarz is proud of his antihistrionic bias, saying, "I have never, never conducted in front of a mirror. I don't know what I look like, and I don't care."

MUSICAL PAIR: *With his wife, flutist Jody Greitzer.*

Rather than engulf the music in his own personality, Schwarz lets the music speak for itself as lucidly as it can. Peter G. Davis has written, "What a listener can invariably expect [from Schwarz] is a spontaneous response to the music at hand, interpretations that are warmly inflected but never distorted, structurally sound but never hectic." The result of all this is not blandness. Nodding heads and stifled snores, so apparent at Philharmonic concerts, are rarely evident at Schwarz's concerts.

The pianist Joseph Kalichstein praises Schwarz's "wonderful ear for orchestral 'voicing.' If you have a chord voiced in the woodwinds in which the oboe plays too loud for the flute, then the chord is destroyed. Gerry never lets that get by. And the listener hears the difference." Kalichstein also praises Schwarz for his ability to do more than merely accompany a soloist. "Too often, the soloist is the living hand and the conductor is the glove," he says. "On the surface, it's satisfying to do it your way. But really it isn't. Gerry is never a glove. He's another living hand that clasps my own."

Though Schwarz's reviews are overwhelmingly favorable, the reservation most often expressed by critics is that while mastering the music, he doesn't put his stamp on it. Davis points out that you can sometimes leave a Schwarz concert with the sense that "something's missing—there's a lack of individuality. The problem may simply be this incredible schedule of his. He needs to calm down a bit and put his energies into fewer projects."

But the projects just seem to be multiplying. In 1984, he took over the Seattle Symphony, at last gaining a full orchestra that could do the big Romantic repertory and anything else that requires a deep wall of sound. Schwarz replaced Rainer Miedel, a German conductor who died of cancer at 42, leaving the orchestra with both morale and financial problems. Schwarz has revitalized the music scene in Seattle with a new baroque series, a new series for children, a June season called "Mainly Mozart," and a generally more spirited regular season. Though the Seattle Symphony plays in a 3,000-seat hall—large by any standard—it was 90 percent full last season. At the final concert, Schwarz's rendering of Beethoven's Ninth Symphony brought the normally undemonstrative audience to its feet.

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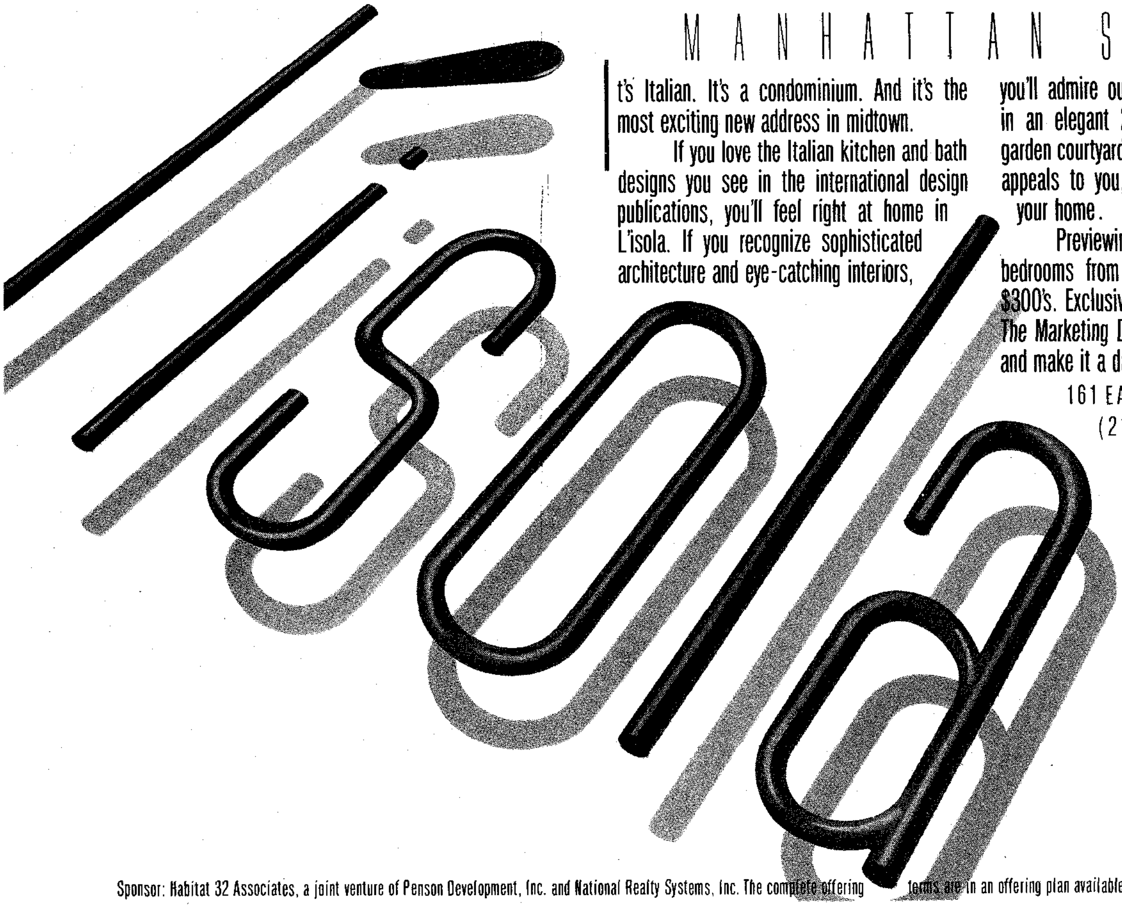

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OVER THE YEARS, Schwarz's personal life hasn't moved quite as smoothly as his career. At nineteen, he married a beautiful dark-eyed dancer named Harriet Rubin. But the marriage was brief, and within a few years, he was married to another dancer—blonde, ethereal Lillo Way, who now has her own company. That marriage lasted eight years and produced a daughter, Alysandra, and a son, Daniel.

Two years ago, Schwarz married Jody Greitzer, a 26-year-old flutist who had once been his student at Juilliard. Her father, Sol, was solo violist of the Philharmonic, and her mother, Shirley, is an accomplished pianist. Schwarz had socialized with the elder Greitzers for years. One evening in 1982, he invited them for dinner and asked if the "children could come." The next year, he asked Shirley Greitzer if "Jody has time in her life for me."

Though tiny and seemingly fragile, Jody is strong-willed and unflappable. (She admits to having once dropped an exceptionally valuable flute, "probably on purpose," because she didn't like the way it played.) Today, Jody prefers to advance her husband's career rather than her own. She keeps the bedraggled black appointment book that projects her husband's crowded schedule as far ahead as 1990. "I could have gone on with the flute to an orchestral job," she says. "But I fell in love with someone who engulfed me in music on a higher level. He gave up the trumpet career to get there. Why shouldn't I give up a flute career?"

The couple divide their time between a triplex condominium on the Seattle waterfront and a rambling apartment on West End Avenue. A large portrait of Toscanini hangs outside the front door of the New York apartment. Of the four bicycles parked in the hall, the two smaller ones belong to Alysandra and Daniel, who, during the school year, live with their mother in Montclair, New Jersey. The only seasonal activity that supercedes music in Schwarz's life is his son's soccer games. After a Sunday-afternoon concert last month, Schwarz dashed out, ignoring the questions of staff members pressing around him backstage. Daniel's last game of the season was about to start.

Commuting between Seattle and New York most of the year keeps Schwarz as busy as a conductor can be. Lately, he has also been conducting in Europe and the Far East. "I couldn't have a better musical life," he says. Still, it seems very possible that Schwarz will be tapped one day to lead one of the so-called Big Five orchestras—Boston, Chicago, Cleveland, New York, and Philadelphia.

Inevitably, Schwarz must be considered in the running to take over the Philharmonic when Zubin Mehta's contract expires in 1990. Schwarz has proved expert at curing the type of illness that currently afflicts the Philharmonic: a severe case of the blahs. So far, however, the Philharmonic's management has ignored this former orchestra member and hometown boy. It didn't even book him as a guest conductor for next season, when Mehta will be on sabbatical. But with Schwarz not yet 40, time is on his side. "I hope to go right on doing what I do now—but as an even better musician," he says. For now, he can be satisfied that press notices for the Y and for Mostly Mozart are far more enthusiastic than those for the Philharmonic.

This year, the Mostly Mozart season starts July 7, opening the "France Salutes New York" festival with a "Mozart in Paris" concert. The concert will focus on works Mozart wrote while visiting the City of Light. During the course of this season, Schwarz will also lead a rare concert performance of *La Finta Giardiniera* (*The Pretended Garden Girl*), written when Mozart was nineteen.

AT THREE O'CLOCK ON A Thursday morning last November, Omus Hirshbein was awakened by the telephone. It was Schwarz calling from the fogged-in Seattle airport. Unable to get to New York for the next morning's rehearsal of the Y symphony, he had no choice but to ask Hirshbein to notify each orchestra member of the cancellation. If the fog did not lift by early morning, that evening's concert would also have to be canceled.

Driving home from the airport with Jody, Schwarz noticed that the weather seemed somewhat clearer over Boeing Field. He dashed into the dispatcher's office. Would it be possible to charter a plane that would fly him to some city where he could get a connecting flight to New York? It was indeed possible to fly to fogless Denver, as soon as the two pilots could be rousted out of bed. From there, he and Jody could catch a scheduled flight to New York. There was one drawback: The charter would cost $4,500.

Once again, Hirshbein was awakened by a call from Schwarz, this time asking him to pay for half the charter. "If the man was this serious about getting to rehearsal, how could I say no?" says Hirshbein. At four o'clock that afternoon, Schwarz, minus a night's sleep, was on the podium at the Y, rehearsing his orchestra. That evening, the concert went smashingly. "The audience never knew what Gerry had gone through to keep his commitment to the orchestra," says Hirshbein. "But the players did. And they knew he'd do it again. That's why they play their hearts out for him." ■

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By Corky Pollan

Best Bites

Wasn't it the poet Andrew Marvell who wrote about "a green thought in a green shade," meaning the deliciousness of lolling under a leafy tree with a little picnic to nibble? But who lolls these days? Seventeenth-century writers didn't have to cook—handmaidens and servants brought the food to the tree. You can revive those gentle days with terrific takeout: Neuman & Bogdonoff's green-pasta roll filled with ricotta cheese, spinach, yellow squash, red pepper, and carrot ($10 a pound) is pure poetry with a green sauce of dill and watercress or one of tomato, red pepper, and saffron (both $7 a pint). Now add some meat to these vegetarian victuals: John Folse's lightly spiced smoked ham comes from Lafitte's Landing, his restaurant down in lazy Louisiana ($5.50 a pound). And if you need to spice up gumbo or potato salad, dice up some tasso, Paul Prudhomme's fiery spice-encrusted smoked ham. It will sizzle even in the greenest of shades ($8.75 a pound, both at Bloomingdale's). **—Barbara Costikyan**

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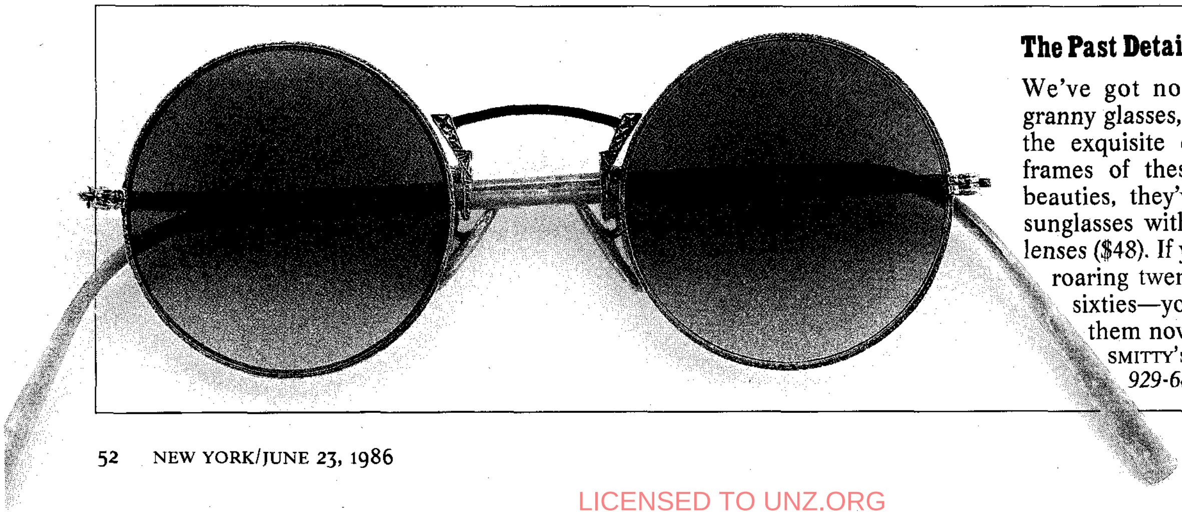

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Photographs: top, Togashi; bottom, David Kelley.

To Have and to Hold

While the Cooper-Hewitt Museum's current exhibit, "Bon Voyage! Designs for Travel," concerns itself with the metamorphosis of travel accessories—from those carried on medieval pilgrimages to those taken on today's voyages into space—the Museum Shop is selling the kind you'll need to see you through the summer. Although the stock seems austere compared with the treasures on exhibit—trunks designed to carry a complete carriage (wheels and all), another outfitted to hold 30 pairs of shoes—it does encourage traveling with style. Colorful zippered canvas bags can hold maps and guidebooks (choose a different color for each country), and there are travel diaries, tiny binoculars that fold flat, and such necessities as laundry lines with plastic hooks and assorted *faux marbre* toiletries boxes. A black leather bag modeled after a binoculars case (with a zipper *and* a Velcro closure) makes the perfect traveling companion, and Arte Cuoio's handsome telescoping leather case for drawings or architectural plans would be a fitting addition to the show itself. (From $1.25 for luggage tags to $8.50 for canvas holders to $130 for the binoculars bag to $225 for the telescoping case.)

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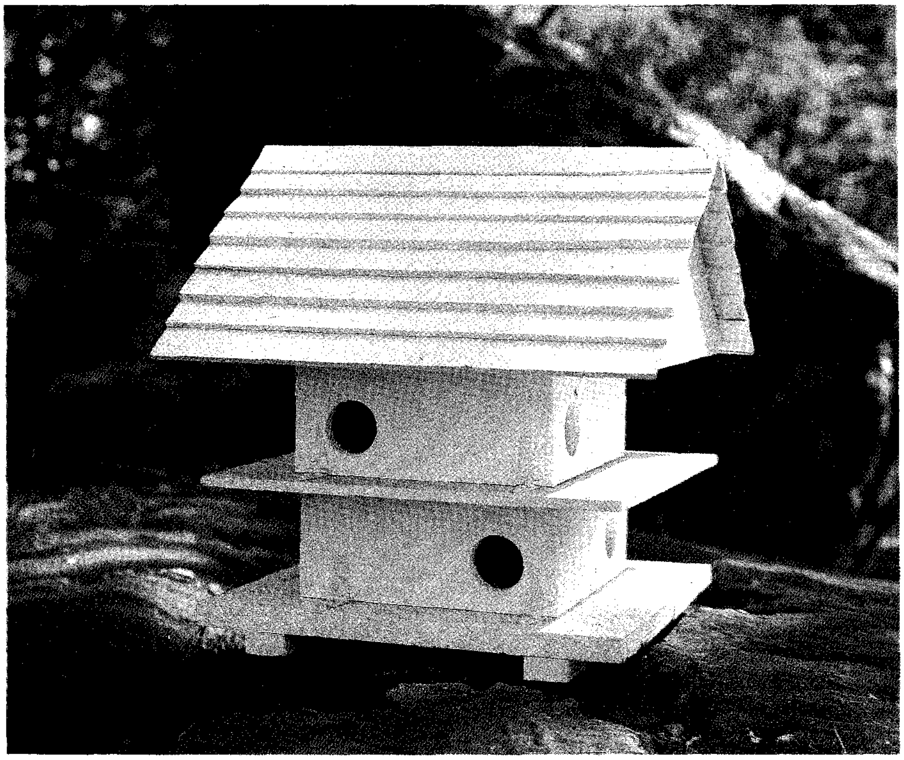

Feather Report

Your tiny martin will feel more at home if you provide him with a spacious apartment complex. These gregarious birds (they're members of the swallow family) nest in colonies, so they need ample space to share with their scores of flighty relations. The Ruggieras, a Connecticut couple who know all about birds and their special requirements, designed and built this two-story birdhouse ($75); it's sure to please these summer visitors, who'll take care of bothersome garden insects. Shakespeare observed that where martins breed the air is delicate, and legend has it that the more martins there are flitting around a country estate, the greater the peace and well-being of its inhabitants. Delicate air we can't attest to, but merely gazing out upon this gracious birdhouse will surely bring a feeling of peace and tranquillity.

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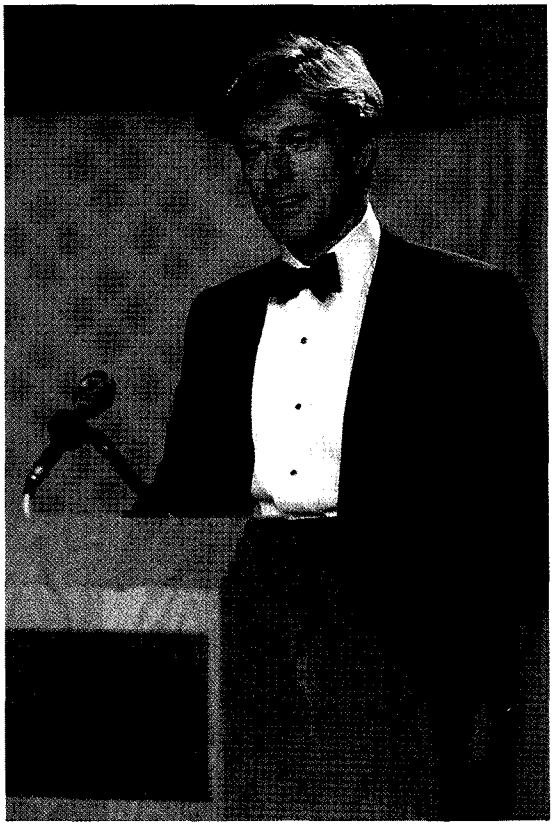
A STAR IS REBORN

"...In *Legal Eagles,* Robert Redford has returned to the land of the living. His smile is bold and rakish, and he looks relaxed..."

IN THE NEW COMEDY-THRILLER **Legal Eagles,** Debra Winger, trying to sum up her pleasure in Robert Redford's person, finally exclaims, "I like the way he moves!" It's a relief to be able to agree with her. *Legal Eagles,* directed by Ivan Reitman (*Ghostbusters*), is a ramshackle affair, with a flimsy plot and some numbingly conventional cartoon action scenes, but it's also lively and fun, and it will go down in film history as the movie in which Robert Redford returned to the land of the living. For the first time in years, he looks comfortable, relaxed, and rather pleased with himself. He *does* move well—he even dances a bit. He smiles and shows off, and he frankly basks in the rapt attention given him by the two rather ravenous leading ladies, Debra Winger and Daryl Hannah. For a little while, at least, he's given up saving the Indians from neglect, western rocks from pickaxes, and young filmmakers from Hollywood. Maybe he doesn't hate being a movie star after all.



FLYING HIGH: *Redford in Ivan Reitman's film.*

God knows he's given the impression often enough that acting is an unholy purgatory for him. I can vouch for this myself on the basis of a small encounter a dozen years ago. A free-lance writer at the time, I accompanied a woman friend, a film editor, to the set of *The Great Gatsby* in Newport. I was just hanging out, and I never wrote anything about the day and a half we spent with Redford, who was very fond of my friend and treated us royally. The night we arrived, I watched him get ready to go out on the set. The man who had been more than affable earlier in the day, and on the next day too—especially when he had come in from a run or a swim in the ocean—was now tense and silent, reluctant as bloody hell to get on with it. When the dresser and hairdresser worked on him, he seemed irritated by the detailed professional attention, but then, despite the irritation, he fussed with Gatsby's green smoking jacket—pulling on it, smoothing it—until I thought it would fray. He paced around the room, rehearsing by himself—anything but go out there and *act.*

Like many American movie actors, Redford, I suspect, harbors a contempt for the profession. All that posing, all that pretending to be something you aren't—somehow, it isn't a man's work. In conversation, his worst contempt was reserved for people who seemed to him inauthentic—a movie producer who claimed to be indifferent to money; an eastern journalist who wore western buckskins when he should have been dressed, in Redford's opinion, in a white shirt and tie. The notion that truth for an actor (or anyone else) might lie in masks and invention, that appearances can be ironic and layered as well as "authentic" or "false"—well, I didn't bring it up.

At his best, in such films as *The Candidate* and *The Way We Were,* Redford had a glamorous, unemphatic style, a pleasing way of not taking himself too seriously, and a talent for merely existing on camera—which, we all know, is much harder than it looks. His face took the light beautifully—he could gleam. He was often likable, and he gave some good performances. But Gatsby, as it turned out, was the first of his zomboid characterizations—he looked vacant and repressed and uninvolved. Later on, there were worse: In *The Natural,* his gravely quiet, rural-picturesque ballplayer really did belong on a bubble-gum card, and he hit bottom last year in *Out of Africa,* in which he was thoroughly miscast as the aristocratic Denys Finch Hatton and seemed to know it. His rhythm and ease had disappeared, his voice was toneless, and, to my amazement, there were moments when he was completely amateurish, like a good-looking guy in college coaxed onto the stage by his friends. Watching him play Hatton as a sleeping beauty who won't commit himself, I recalled how many of his characters had been "uncommitted," and I decided that this interpretive reflex was just his way of covering the shyness that has turned him into a boringly uncommitted actor. I gave up on him.

In *Legal Eagles,* it's a shock, at first, to see him indoors, in a New York apartment, and wearing a business suit. But in every way the suit fits. Redford is Tom Logan, assistant district attorney of Manhattan, a crack prosecutor with a slick courtroom manner. When he faces Debra Winger's Laura Kelly, a pushy, slightly desperate defense attorney, and he's brusque and slightly patronizing toward her—enjoying his power over a hustling little lady lawyer—you can see that Redford is on top of things. The smile is bold and rakish, and he's actually got down pat an amusing lawyerly panache—the lawyer's habit of boldly stating the obvious, of turning habitual prudence into a form of aggression.

The script, by the successful new team of Jim Cash and Jack Epps Jr., is just as much a Hollywood retread as the one they concocted earlier for *Top Gun.* This time the boys are redoing forties romantic comedy, with some thrills and violence thrown in. Redford and Winger play opposing lawyers, and Daryl Hannah is Winger's client, Chelsea Deardon, a strange, haunted girl who is obsessed with the work of her dead father. The father, a famous painter, died in a fire when she was eight, and supposedly all his work burned up. But Chelsea, who has witchlike intuitions, knows that the paintings are still around, and that the sinister gallery owner Victor Taft (Terence Stamp), an old friend of the artist's, has pulled some sort of fraud.

She tries to steal one of the paintings, and later she's accused of murder. Her lawyer believes her, but the prosecutor does not, and soon enough the two attorneys are investigating the case together and working up one of those bantering-competitive attractions that used to be the staple of the movies. The trouble is, Epps and Cash have mastered the form of what Tracy and Hepburn, or Cary Grant and Rosalind Russell, had together, but not much of the substance. A lot of the plotting and dialogue come off as slapdash and glib, more sitcom than high-Hollywood style. Through crosscutting, the filmmakers establish that both lawyers eat junk food and grind their way through long, sleepless nights. They are both work-obsessed and inept at everything else—soul mates under the skin. Radiant in her severe Kitty Foyle dresses, Debra Winger admires Redford's success and wants to emulate his courtroom moves. She plays the role of this driven working girl charmingly, with darkly avid, shining eyes, but Epps and Cash haven't given her many dimensions, and she seems a lesser person than in her sweaty, bust-out earlier parts.

The script doesn't allow Redford to respond to her all that much, but he still does well. He's the pursued one, and in the glow emanating from her marvelous orbs (he compliments her on them), he looks romantic. Winger banters him into love; in the tradition of these things, she makes a deeper appeal than Daryl Hannah, whose approach is so single-mindedly sexual that it's meant to be slightly mad. Hannah plays a SoHo performance artist, and, in the populist terms of this movie, art has made her weird. Her eyes fixed on Redford, Hannah glides into the frame, mouth open; she's always showing up at his door, rain-soaked, as if she were still in her mermaid phase; finally, she just floats into his bed. She's quite unnerving, and he's at his best doing jittery double takes.

The movie is full of paintings, and I wish Reitman had used some of them for visual drama rather than as mere decoration (we never see anything by the dead artist). I wish the villains were more central, too, and that the plot flirted, now and then, with the appearance of plausibility or betrayed some deeper interest than what's-gonna-happen-next. *Legal Eagles* is an uninspired but decent light entertainment. Robert Redford the renascent movie star reminds us of some of the pleasures that have been lost in our increasingly monochromatic cinema of youth.

IN **The Manhattan Project,** A SIXTEEN-year-old high-school boy, Paul (Christo-

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MASSACHUSETTS

"*. . .The Manhattan Project* is well made, sometimes exciting and funny, but it's sycophantic in its senseless flattery of youth. . ."

pher Collet), discovers that a scientist at a local plant is secretly distilling plutonium—the key ingredient in nuclear weapons. His girlfriend, Jenny (Cynthia Nixon), wants to write an exposé for *Rolling Stone,* but Paul, who is endlessly resourceful, has something else in mind. With Jenny as accomplice, he steals into the plant at night and pinches a bottle of the goopy green stuff (putting a bottle of shampoo in its place). Then he begins to manufacture his own atom bomb.

Up to that point the boy has been presented as smart and morally aware, so I was slightly stunned by this development. But then, as Paul started working, I went into shock. Writer-director Marshall Brickman assembles one of those wordless montage sequences that we've all seen in documentaries shown on rainy days at summer camp. To the sound of perky woodwinds, Paul reads books and studies diagrams; then he builds the core, transfers the plutonium, and puts the whole bomb together in a small wooden box. In case we might think that some irony was intended, drums and trumpets salute this latest triumph of American ingenuity. End of sequence.

The Manhattan Project is a classic example of what happens when sophisticated people take a shot at a youth-market hit. Marshall Brickman, a Woody Allen collaborator and former *New Yorker* satirist, has turned out his best work so far (his earlier pictures were *Simon* and *Lovesick*), and yet the movie, compromised by conflicting ambitions, is still an irresolute mess. Brickman, who produced the screenplay with Tom Baum, has written some snappy dialogue for Paul and Jenny, and he creates an agreeable quartet of nerds at a New York science fair—intellectual kids who look like lovable Martians. The picture has the structure of a youth-against-adults thriller (the plot is fairly close to that of *War Games*), but at least Brickman doesn't make the usual youth-movie error of turning all the grown-ups into jerks. After a few ambiguous scenes, John Lithgow, a wonderful actor, plays the nuclear scientist as a sensitive and lonely man. It's when the scientist begins going out with Paul's mother that the boy, in a fit of Oedipal jealousy, decides that something is strange at the plant. There's even a suggestion that Paul, in some confused way, is looking for a father (the real one has deserted the scene), and the end of the movie has the tone of a father-son reconciliation.

Despite these attempts at depth psychology, *The Manhattan Project* doesn't make much sense. What in the world does Brickman think we are going to feel when the hero makes his own bomb—pride in American youth? Is the movie a cautionary tale about the ease of putting together a bomb? It's not dramatized that way. When the Feds go after Paul, he protects himself by arming his toy and dragging it back to the plutonium factory. Tick, tick, right down to the last tick. Doesn't Brickman realize the kid comes off as an arrogant little psychopath? Obviously not. Anyone can see that Paul is the *hero*—the FBI is trying to shoot him. Only masochism crossed with opportunism could lead a grown man to glorify a crazy kid in this way. *The Manhattan Project* is well made, and some of it is exciting and funny, but when it comes to senseless flattery of youth, the movie is almost in a league with the sycophantic champ of the season, *Ferris Bueller's Day Off.* ▬

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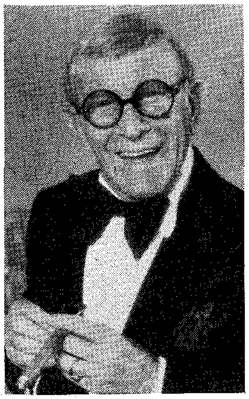

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VINTAGE VERDI

"...This performance—Tibbett, Rethberg, Martinelli, Pinza, Warren—may be the most powerful statement of Verdi's dark score..."

VOX POPULI: *The Metropolitan Opera Chorus in the 1939* Simon Boccanegra.

ACCORDING TO SOME OLD-TIME OPERA-goers, performances at the Metropolitan these days are not what they were 40 years ago and the Met's series "Historic Broadcasts" audibly proves the point. Unfair. The thirteen recordings released so far are without a doubt remarkable documents, but I suspect that these particular Saturday-afternoon performances must have seemed special even at the time, to audiences in attendance as well as to those listening over the radio.

Take, for example, the latest album, which preserves **Simon Boccanegra** as broadcast on January 21, 1939. Frankly, I did not expect any startling revelations, even though the cast is a starry one, featuring Lawrence Tibbett, Elisabeth Rethberg, Giovanni Martinelli, Ezio Pinza, and Leonard Warren. With its complex plot, somber colors, preponderance of low male voices, and heavy acting demands, *Boccanegra* is a notoriously difficult opera to bring off—the Met has a depressingly characterless production in its repertory at the moment—and New York critics 50 years ago hardly regarded the work with unanimous approval. After listening to this 1939 performance, though, I wondered if I had ever heard a more powerful statement of Verdi's dark, lowering score.

Tibbett in the title role is the major revelation here, and the entire performance revolves around him. Never having seen this singer, either in opera or in any of his films, I must have underrated him, mainly on the basis of a small and possibly unrepresentative number of commercial recordings and the slightly suspicious odor of Hollywood glamour that hovered over his career. His Boccanegra, at least as heard on these discs, alters the picture entirely. Perhaps Tibbett made an extra effort on this Saturday afternoon, since the air check we hear on these discs was made in a private studio at the baritone's request. In any case, he gives a fabulous performance.

At first, as the young Simon in the Prologue, Tibbett sounds a bit distracted—he muffs his entrance line and forgets some key words in the duet with Fiesco—but he soon settles down and takes complete possession of the role, singing with extraordinary technical discipline and passionate involvement. Boccanegra is unlike any other major Verdi character I can think of, in that he has no extended aria and participates in only one conventionally developed duet. As the troubled Doge is caught in a web of family tragedies and destroyed by vicious political intrigues, this complicated personality evolves out of many brief, emotionally charged pronouncements, telling dramatic phrases that are also craftily designed to serve a purely musical function within the opera's larger formal structures. Tibbett seems to have completely understood this unusual feature of the role, at least intuitively, considering the smooth continuity and intense commitment of his interpretation.

Tibbett's most notable asset is the liquid beauty of his voice, here in its mature prime. The sound floats effortlessly on the breath, and it is always under complete control in passages requiring a soft, caressing, lyrical touch. Simon's nostalgic apostrophe to the sea in Act III, his dying benediction, the delicate spin on the pianissimo high F as he rapturously dwells on the word *figlia* at the end of the Garden Scene—all these ravishing effects are paradigms of mezza voce singing. The forceful majesty and ringing eloquence of the Doge's public oratory are no less impressive as the voice firmly builds to its full sonorous capacity. The only Boccanegra within recent memory to rival Tibbett was the late Tito Gobbi—equally effective dramatically but vocally not at all in the same league.

The sort of authority that Ezio Pinza commands so naturally as Fiesco is a sorely missed commodity nowadays—Italian basses who can combine such tonal richness, declamatory power, expressive generosity, and even production throughout a two-octave-plus range now seem to be extinct. *Simon Boccanegra* is framed by the two great confrontations between the Doge and Fiesco, and for once the thrilling potential of these scenes is fully realized. The third indisputably great voice in this performance is heard in the small but important role of the court intriguer Paolo; the singer is the young Leonard Warren, who ten years later would himself become a distinguished Met interpreter of Boccanegra. Another positive element is the incisive conducting of Ettore Panizza, who prods the orchestra with whiplash intensity yet still allows the singers ample space to express themselves.

That leaves Rethberg as Amelia and Martinelli as Gabriele—both formidable artists in their day but by 1939, I'm afraid, rather passé, at least in these roles. While Rethberg's work is commendably correct

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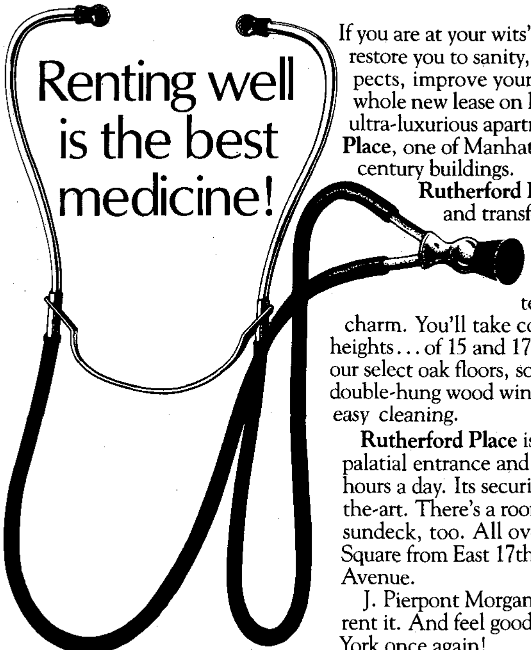
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and unmannered, it also tends to be rather effortful and nondescript. Listening to Martinelli reminds me of a comment the contralto Marguerite d'Alvarez once made about the tenor's singing: "It was so strained I felt his vocal cords must be made of steel and he swung on them like a fox terrier on a bone"—a devastatingly accurate description of what one hears on these discs. In a more conventional opera, one dominated by the soprano and the tenor, this would be a serious liability, but *Simon Boccanegra* really depends on the baritone and the bass, and between them, Tibbett and Pinza make this Metropolitan broadcast truly a historic one.

Like previous releases in this series, the album is presented in the familiar format designed by the late Dario Soria: a handsome felt-covered box containing the three discs, a libretto, and a 28-page booklet that includes a detailed performance history of *Simon Boccanegra* at the Met, dozens of photographs, and artists' biographies. Although not of optimum broadcast quality, the sound is certainly tolerable; the original acetates were expertly restored by Tom Owen, audio technician of the Rodgers and Hammerstein Archives of Recorded Sound. In any case, the ear soon adjusts and becomes totally absorbed in this remarkable performance, which is yours with a contribution of $125 to the Metropolitan Opera Fund, Box 930, New York, New York 10023.

The "Historic Broadcasts" series is perhaps the most valuable of the Met's record projects, but it is far from the only one. Drawn from commercially released discs, "One Hundred Years of Great Artists at the Met" presents a panorama of the company's singers from 1883 to the present—over 200 of them—on seven two-record sets (an eighth volume is in the works, devoted to Met conductors). It is in the nature of such compendiums that one can complain about what has been included as well as what has been left out, but David Hamilton's knowledgeable choices seem fair enough to me. They begin with a 1906 version of Lucia's Mad Scene sung by Marcella Sembrich (who appeared in the role on October 24, 1883, the night after the Met opened with *Faust*) and wind up with Marilyn Horne singing an aria from *Rinaldo,* a memento of the 1983 centennial season and the first Handel opera ever seen at the Met. The most striking fact about this huge anthology is that almost every singer—past and present, great and not so great—is flatteringly represented in music he or she sings best. Hamilton, obviously, is both a scholar and a gentleman. These generously filled albums are available, at popular prices, in Lincoln Center's gift shops or from the Metropolitan Opera Guild, 1865 Broadway, New York, New York 10023. ■

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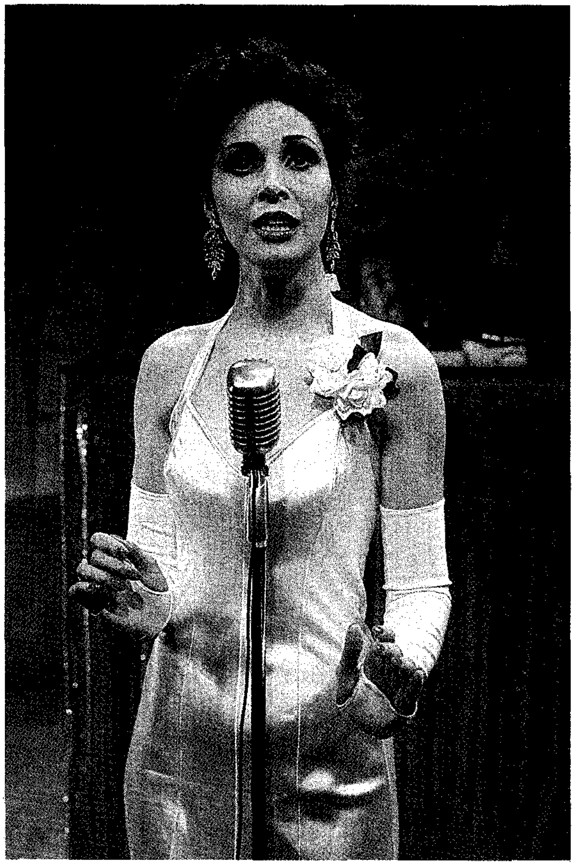
LADY'S DAY

"...Lonette McKee speaks, sings, roams about, and acts with authority, compassion, and, best of all, with passion..."

A ONE-MAN SHOW DELIGHTS NOT ME; no, nor a one-woman one neither, but there are exceptions. One such is **Lady Day at Emerson's Bar & Grill,** Lanie Robertson's monodrama about one of Billie Holiday's last performances, which serves as focus for reviewing the singer's entire life and work. The image of the artist creating art and beauty out of private suffering is not the less true for being a romantic cliché; the lives of terrific chanteuses especially have tended to become translated into painful-joyous outcries, wails of triumph in which some form of beleaguered or downtrodden femininity got back its own. Piaf is one salient example out of many, Billie Holiday another.

To have been black and a woman and poor, and to have wanted to make it—in art or in life—in those days, in that place, was, to understate wildly, quite a task; and Lady Day, as Lester Young was to name her, had a few additional cards, not to be found in your ordinary deck, stacked against her. It is to the author's credit that he manages to convey most of this with great economy and without becoming maudlin. His Billie, more sinned against but not bad at sinning, is a martyr without being a saint, a victim without being innocent, tragic without being particularly noble. But not ignoble either, loving as she does a questionable mother and a worthless husband, not wisely but with some understanding and a lot of humor. This Billie is a heroin addict with the deviousness of the addict; a performer with the moodiness and manias of many performers; a woman still childish, but having also the wit and shrewdness of the precocious child.

As Lady Day performs in a congenial South Philadelphia bar, she also, between songs, exchanges banter and serious autobiographical talk with her bandleader, Jimmy Powers (who sometimes, soothingly, answers), her two other musicians (who don't), and the audience at Emerson's Bar (impersonated by us), who applaud the songs and funny anecdotes, but who probably do not quite comprehend the underlying anguish. Billie also brings to life such important role models for her as Bessie Smith and Louis Armstrong, as well as such helpers as Artie Shaw and his band, and such nemeses as various probation officers and secret-service men. The one device that does not work is a child's voice, presumably Billie's, chanting innocent but knowing verses over the P.A. system. There should be either more such voices out of the past, or none; an obvious gimmick must be assertive enough to batter down our wariness. Used discreetly and intermittently, it only seems more contrived.



INNOCENT SINNER: *Billie Holiday sings again.*

In the past, Lonette McKee, on stage or screen, left me unmoved. Here—and at very close quarters, too, in the tiny Vineyard Theater—she captured my admiration and respect. She does not sing as hauntingly as Holiday (how could she?), and looks far too pretty and unravaged for one doomed to proximate death. But, under André Ernotte's astutely restrained direction (which, however, does not lack movement), she speaks, sings, roams about, and acts with authority, compassion, and, best of all, passion. As Jimmy Powers, Danny Holgate is quietly supportive and, with Rudy Stevenson and David Jackson, makes powerful music. Some of Billie's songs are (and always were) much better than others, but they are all authentic, and come in the right places and quantity. A cozy set by William Barclay and compelling lighting by Phil Monat further contribute to a show that hurts and exhilarates in just the proper proportions.

Sills & Company IS A HARMless contraption, mildly entertaining and mildly unnecessary. Although it is improvisatory, and implicates and depends on the audience, and although several performers are experts at improvisation, this is not so much improvisational theater as something less satisfying: theater games. Improvisational theater, as I have come to know it—largely from groups with which Paul Sills, the director, has been associated—consists of topical or fundamentally human satire; it is an often biting journalism of the theater on matters proposed by, or at least relevant to, the audience, and providing the catharsis of humor.

But what Viola Spolin's books, on which this cottage industry is based (the director is Miss Spolin's son, the designer her daughter-in-law, and one of the performers her granddaughter), provide, however grandly and portentously, is exercises for actors. These impersonations of animals, switches (on cue) into gibberish and back, tellings of stories a word (then sentence, then paragraph) apiece from each actor in a lineup, etc. have for their real purpose to stretch and amuse the actors rather than the audience. It is like watching athletes work out—of passing interest to the spectator and primary benefit to the performer.

Even with these limitations, some performers score: Severn Darden with his poise and imperturbability, Gerrit Graham with his rubber-faced bonhomie, Bruce Jarchow and Maggie Roswell with their resourcefulness and charm. Garry

Photograph by Martha Swope.

"*. . .Sills & Company* is mildly entertaining and mildly unnecessary. *Writer's Cramp* and *Kathy and Mo* are both dreadful. . ."

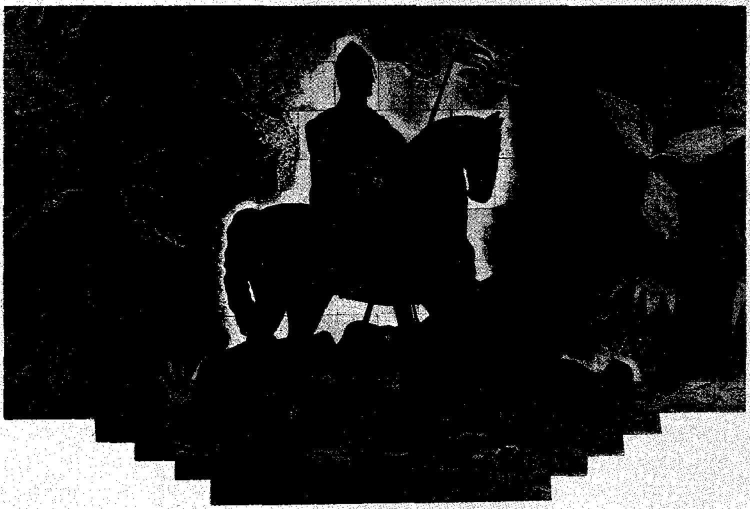
Goodrow and Mina Kolb have sporadic good moments, Paul Dooley fewer, and MacIntyre Dixon and Rachel Sills none—at least so it seemed the evening I attended. Much depends on the ingenuity of a given audience; the one around me was at times surprisingly clever, and mostly stupendously banal. It is hard, if not impossible, to assess the director's contribution to such an undertaking, and I shall refrain from even trying.

Slab Boys, BY THE SCOTTISH PLAYWRIGHT John Byrne, was a well-crafted, intelligent, entertaining autobiographical play. Unfortunately, **Writer's Cramp** is an earlier, vastly inferior work, though how vastly is hard to say, given the awfulness of the production it is getting at the Hudson Guild, which made me run, not walk, at intermission. This one concerns the misadventures of a fictitious writer and painter, F. S. McDade (1917–1976), in such venues as a Scottish secondary school, Oxford, the army, jail, and, I assume, points beyond, as recalled after his death by two fans, the Narrator and one Sandy, members of the McDade Society, who also enact a number of supporting roles in F. S.'s life, some of them in drag.

The humor is mostly sophomoric—though sometimes only freshman—in equal measure good-natured and desperate. K. C. Kelly, who plays McDade, may even be an adequate actor, something I would not venture to surmise about Sullivan Brown and Brooks Baldwin, though even they might justly claim as mitigating circumstance the appalling direction of David Kerry Heefner, the Hudson Guild's producing director. The staging is the ultimate in obviousness enhanced by the *ne plus ultra* of campiness; the result is a blend of shabbiness and grossness rarely equaled. Richard Harmon's set and lighting and Patricia Adshead's costumes occasionally rise to the pinnacle of shoddiness, but are generally content to coast somewhere about its middle.

YET THIS SHOW WAS AT LEAST OF A COMprehensible dreadfulness; the dreadfulness of **The Further Adventures of Kathy and Mo** is of the incomprehensible kind. Kathy Najimy and Mo Gaffney are two young women who seem to have scored chiefly in various women's theatrical undertakings culminating in their joining forces in 1984 (a fateful date) on the West Coast as sole creators and performers of *The Kathy and Mo Show*, which then evolved into these further adventures. Miss Gaffney is a handsome, mannish woman, much the best as a male impersonator, a role she often assumes; Miss Najimy is corpulent and effusive, and not the best at anything. Sometimes they impersonate a pair of hayseedy old biddies of terrifying unfunniness; sometimes they do skits or song numbers that they seem to mistake for satire, though they are merely unamusing overstatement. If, here and there, a comic idea is born, it is efficiently throttled in its cradle.

The great mystery is why the deserving Second Stage should have chosen to play host to these near-amateurs, whose loudest fans struck me as the clientele of teenagers' nightspots. At any rate, Andrew Jackness, the gifted set designer, came up with a set that looks like wrapping paper for a cut-rate novelty shop and surely expresses his opinion of the enterprise. It was directed by Don Scardino, whose direction must have consisted chiefly of nimbly slipping out of the way of these two would-be-comic bulldozers. ■



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To offset the risk of trying to produce naturally sweet wines, the proprietors of many of the top vineyards in Sauternes now make a dry white wine as well. The grapes for these dry wines are picked two or three weeks before the Sauternes harvest normally begins, and assure the proprietors of having at least some wine to sell even if the special conditions necessary for botrytis never occur.

Château d'Yquem first produced a dry white wine in 1959 and labeled it "Y" (pronounced, in the French way, *ee-grek*). Other dry white wines made in the Sauternes region include "R" of Rieussec, "G" of Guiraud, Le Sec de Rayne Vigneau, and Doisy-Daëne. Because a wine labeled Sauternes must be sweet, the dry wines of the region may be labeled only as Bordeaux.

The dry wines from the Sauternes region, better known in France than here, are a particular favorite of Gilbert Le Coze, chef and co-owner of Le Bernardin. In fact, the dry version of Château Doisy-Daëne is usually available by the glass as the New York restaurant's bar wine. "The wine has a nice balance of floral notes, acidity, and roundness," says Le Coze, "and it's less tiring to drink than many white Burgundies. It's also less expensive."

Sauternes is made from a blend of Sémillon and Sauvignon Blanc grapes, with Sémillon usually accounting for about 80 percent of the total. Most of the dry wines, however, contain a greater proportion of Sauvignon Blanc and are characterized by a pale, almost watery color and a crisp acidity that makes them more attractive than many white Graves at nearly double the price. Three wines in this style, at $6 to $7, are the 1983 "G" of Guiraud, the 1984 Le Sec de Rayne Vigneau, and the 1984 Doisy-Daëne, which has the most fruit, elegance, and appeal.

Some châteaux use more Sémillon in the blend to produce a dry wine that is very different in style, with a golden color, a richer texture, and more depth of flavor. The "Y" of Yquem is such a wine, and the 1979 ($13.49), the most recent vintage I could find, is very impressive indeed. The 1983 "R" of Rieussec ($7.99) is similar in character.

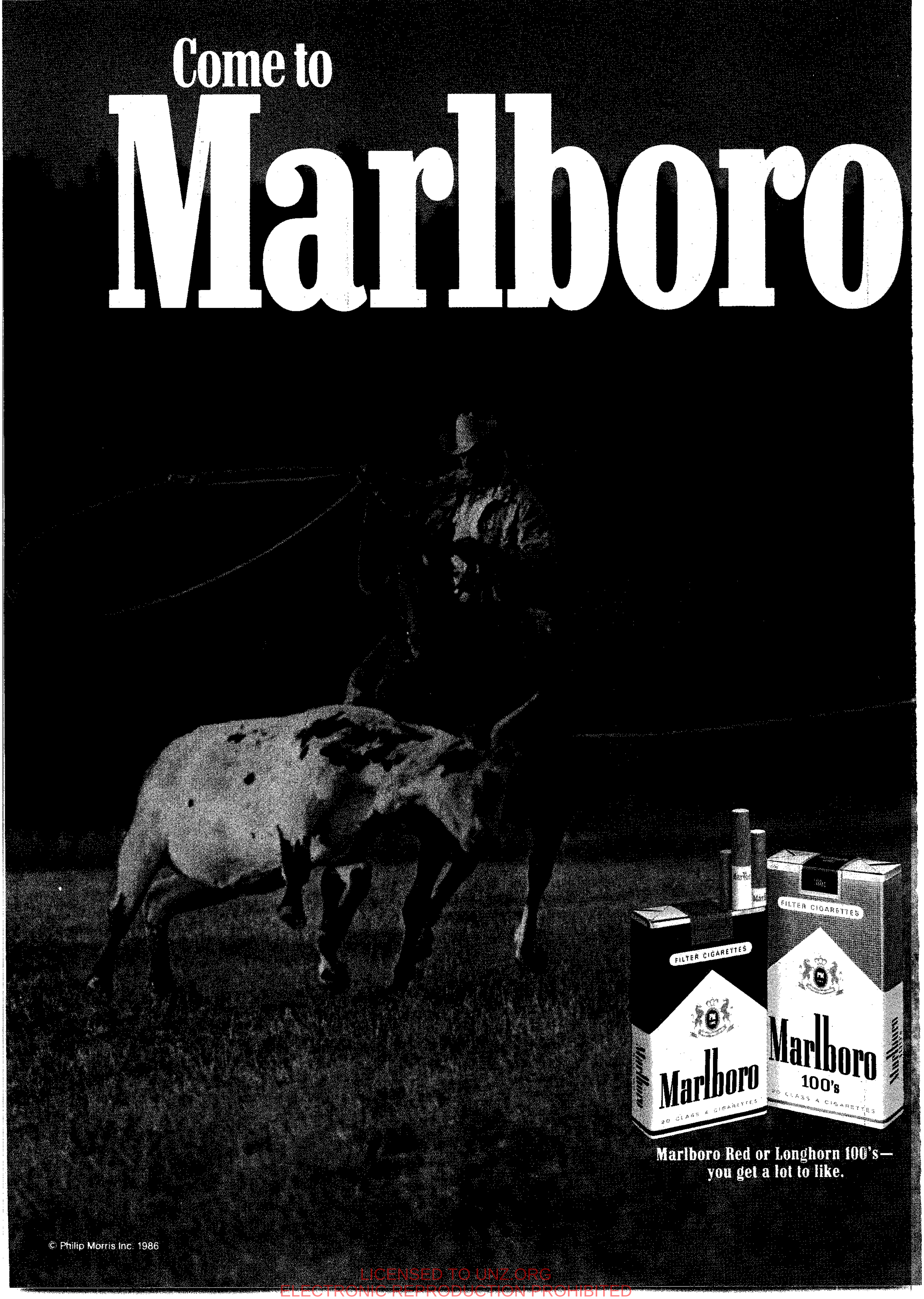
The Piedmont region of Italy is known primarily for its red wines, among them the Nebbiolo-based Barolo, Barbaresco, and Gattinara. But in recent years, dry white wines made from the native Cortese grape have become increasingly popular, and total acreage of this variety has increased from less than 600 acres to 2,500 in the past ten years.

The most famous wine made from Cortese is produced around the village of Gavi and is known as Gavi or Cortese di Gavi (the names are interchangeable). The vineyards for this appellation were not officially defined until 1974, and the following year only 42,000 cases were made; today, production of Gavi exceeds 300,000 cases.

The Cortese grape is relatively delicate, and difficult to cultivate and vinify. It was only when modern technology, especially temperature-controlled fermentation, was introduced into the region that the wine was able to achieve its potential and take its place as the most important dry white of Piedmont. (The most famous white of the region, of course, is Asti Spumante, a sweet sparkling wine made from the Muscat grape.)

Cortese produces wines that are relatively low in alcohol, light-bodied, and marked by a fresh, lively acidity. In fact, there are producers in Piedmont, and elsewhere, who use Cortese as one element in their dry sparkling wines, in which delicacy and acidity are particularly prized. The wines of Gavi, which are the best of those made from Cortese, are characterized by an assertive taste despite a limited bouquet. "Gavi is fruity

Photograph by William Guillen.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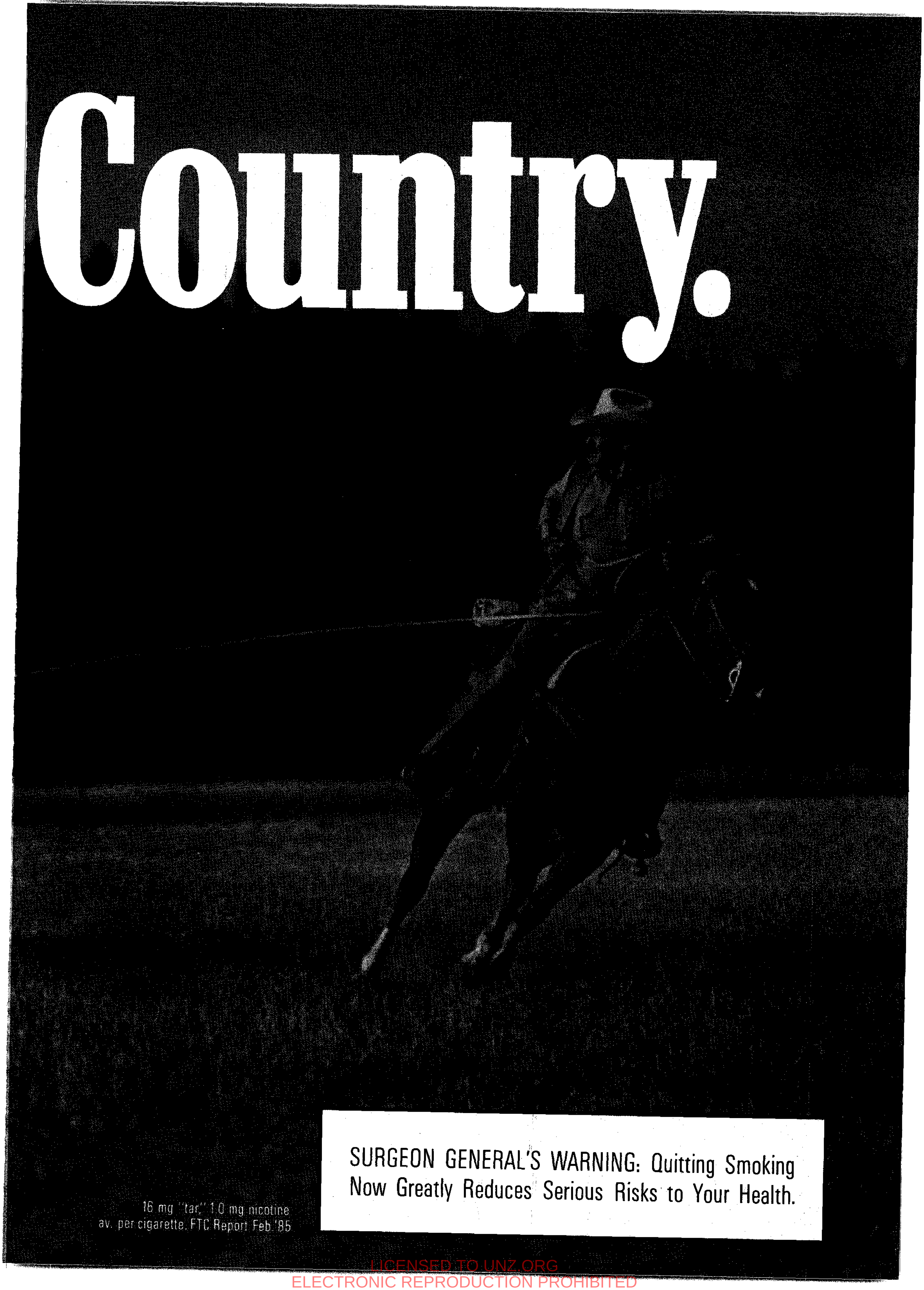

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"...Rosso di Montalcino provides consumers with a smaller-scale version of Brunello..."

without being aromatic," explains Alberto Contratto, one of Piedmont's best producers. In years when the grapes do not fully ripen, as in 1983 and 1984, the wine's natural acidity may be too pronounced; the 1985s, just beginning to arrive, are considered much better.

The most famous producer of Gavi is La Scolca, owned by the Soldati family, which is generally credited with the renaissance in the quality and fame of this wine. It markets two bottlings of Gavi—one called Villa Scolca, with a white label, and the famous black-label wine previously known as Gavi dei Gavi (which can be translated as "Gavi of Gavis"). The latter was a proprietary name created by the firm for its best wine. The name was challenged by Common Market legislators as misleading, since it implied a higher official appellation of Gavi—many consumers actually think it is—and could lead to such abuses as wines labeled Barolo dei Barolo or Volnay des Volnays. Today, the La Scolca black-label wine displays the words "Gavi Gavi" without the "dei," but other firms have begun using the term "Gavi di Gavi," which has no official meaning and is certain to be suppressed.

As to the wines themselves, I was able to round up sixteen examples of Gavi to try. The 1984 black label of La Scolca ($19.95) had the most character and texture, but you're paying a premium for its fame; the 1983 Villa Scolca ($10.99) is much less distinguished. Good examples of Gavi include the fresh, well-balanced 1984 Pio Cesare ($10.49), the flavorful 1983 Principessa Gavi ($9.99), and the delicate 1985 Granduca ($6.99), the only 1985 I found. I also like the 1984 Contratto ($8.59) and the 1984 La Giustiniana and La Battistina ($10.49 each).

Brunello di Montalcino, one of Italy's finest reds, is an exceptionally powerful, tannic, and long-lived wine that needs several years to become drinkable, even more to achieve maturity—and at $20 to $30 a bottle for recent vintages, the wine is also expensive. As it happens, a younger, less intense version of this wine is also available: At $5 to $8, Rosso di Montalcino represents a more accessible version of Brunello di Montalcino, in terms of both style and price.

Montalcino is a hillside village situated about 30 miles southeast of Siena, in the Tuscany region; it is, in fact, within the extensive Chianti zone. The grape known as Brunello is a variant of Sangiovese, the principal variety used to make Chianti. A little more than 100 years ago, Ferruccio Biondi-Santi began to produce a sturdy red wine entirely from the Brunello grape, and that wine became known as Brunello di Montalcino. Although the Biondi-Santi wines have for many years been among the most famous of Italy, and certainly the most expensive, the Montalcino region itself was not widely cultivated until quite recently. In 1970, there were only 185 acres planted, producing about 32,000 cases; today, 2,000 acres of Brunello produce a crop equivalent to 350,000 cases or more.

Despite its reputation as an exceptional red wine, there has been some controversy over the way Brunello di Montalcino is made. The original appellation-of-origin laws for this wine specified that it must be aged in casks for a minimum of four years, which made certain demands on those who produced it. As one winemaker notes, "You need the wood, the space, and the money."

Apart from the cost of long aging, there was a feeling among many producers that four years was too long even for this sturdy red, and that the result was often a faded, dried-out wine, especially in lesser vintages. About twenty years ago, a group of producers decided to market a younger version of Brunello di Montalcino under the name Vino Rosso dai Vigneti di Brunello, red wine from the Brunello vineyards. Other producers, including Franco Biondi-Santi, grandson of Ferruccio, objected to this name, which traded on the reputation of Brunello itself in a way that might mislead consumers. Finally, in 1983, the appellation Rosso di Montalcino was created for younger wines from this district; the wine must be aged for a minimum of a year after the harvest, but not necessarily in wood.

It's likely that at least half the crop entitled to the name Brunello di Montalcino is now being marketed as Rosso di Montalcino. As a matter of fact, even Biondi-Santi produced a Rosso di Montalcino in 1984, to be released next year. Not only does the new appellation provide consumers with a smaller-scale version of Brunello, but the overall quality of Brunello is likely to improve as more producers set aside only their best wines for long wood-aging and sell the rest as Rosso di Montalcino.

Stylistically, Rosso di Montalcino is a medium-weight red with some fruit and tannin, and—unlike Brunello—it is drinkable when released. The 1983 Altesino ($6.99), the 1982 Caparzo ($6.99), and the 1982 Argiano ($5.99) are all quite good. The 1984 La Gerla ($7.99), the 1982 Il Poggione ($9.49), and the 1983 La Fortuna ($8.59) have more character, structure, and grip to them, while the 1982 bottlings of Centine ($6.99) and Col d'Orcia ($4.99) are softer and somewhat simpler wines, but no less agreeable. ■

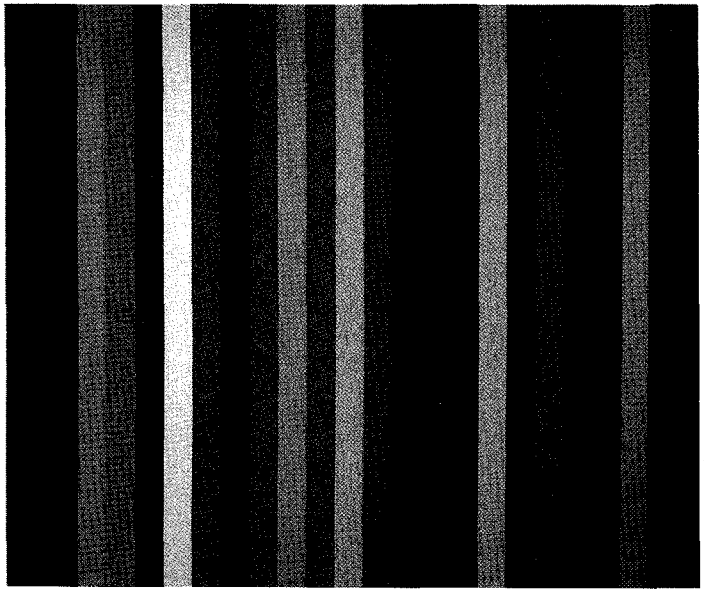
Art/Kay Larson

LOVE OR MONEY

"...Neoist art—Abstract Expressionism without myths—is being pushed, not by critics but by a few shrewd collectors..."

I ONCE SAW PERFORMANCE ARTIST LAURIE Anderson do a magnificent bit in which she quoted Engels—"Ethics is the aesthetics of the future"—as though from a broken record. In Anderson's deliberately garbled presentation, Engels was trapped within his own private dialectic, repeating over and over, "Ethics is the aesthetics of the few... of the few... of the few... of the few...."

Anderson was more prescient than perhaps even she realized. For artists in the first seven decades of this century, ethics and aesthetics were branches of the same modernist language. Modernism was a spiritual exploration, a heroic plunge into the unknown. In the 1980s, ethics has become the obsession of the few. It has been supplanted by irony, which is now in serious oversupply among some younger artists, particularly those in the "Neo-Geo" group that is causing such a colossal fuss. Cynicism has become the ethics (and aesthetics) of the future.



OPTICAL ERUPTION: *Gene Davis's* Ferris Wheel, *acrylic on canvas, 1963.*

Courtesy of the Charles Cowles Gallery.

"Neo-Geo" is a cloyingly hip condensation of "Neo-Geometric." As the term implies, the artists practicing it have consciously simulated the flat, wallpaper-like look of 1960s geometric painting, including Op Art, imitation California-style "hard edge," and a kind of photocopied parody of Barnett Newman or Kenneth Noland. It might seem that the memories of the young are merely too short, but behind the apparent naïveté lurks a troubling (and disturbingly marketable) theory. Appropriation, as I said a couple of weeks ago, is the ideology of the next fifteen minutes. Those who want to be in on the trend had better gobble up Neo-Geo while it lasts.

In case the suspense is endurable, by October the Sonnabend Gallery will have been persuaded to show the young appropriators: Peter Halley, Jeff Koons, Ashley Bickerton, and Meyer Vaisman. We are about to get what we deserve. But what do we deserve, and why do we deserve it? To help answer these questions, Charles Cowles Gallery has sagely staged **"The Heroic Sublime,"** a show that hopes to remind us of the sources of this anxious postmodernist irony. When the Neoists appropriate other artists' work, they begin here, with Barnett Newman and his lineage.

"The Heroic Sublime" trumpets success: from Newman and early Frank Stella, through Gene Davis, Morris Louis, Kenneth Noland, and Bridget Riley, to the somewhat less deified artists of the 1970s, Brice Marden, Daniel Buren, and Sean Scully. The older artists, in particular, were the benefactors of what is now called the "triumph" of American art. The international success of the Abstract Expressionists (and their descendants) has left the current generation in crisis.

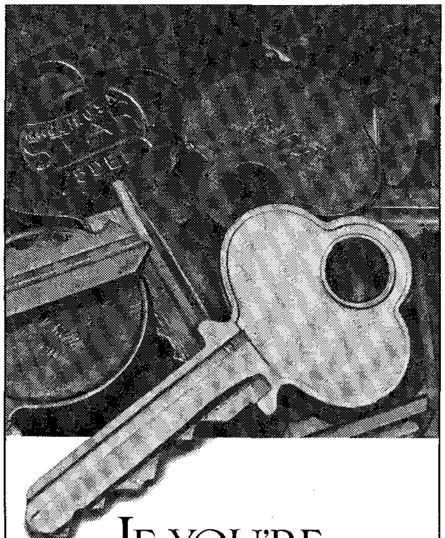
The title of the show, which comes from Newman's *Vir Heroicus Sublimus* in the Modern, is not accurate when applied to the rest of the work at Cowles. The "heroic sublime" belonged to Newman and his colleagues, and ended with them. Newman himself was transitional. Out of Abstract Expressionism he fashioned an art that was sublime chiefly in the rigor of its renunciations. Newman reduced a painting to a zip and a cipher; his canvases are emptied of all content—all, that is, except one's knowledge of his intentions. What you *see,* in the stripes of *The Three,* is a picture as seemingly flat as a paper collage. What you *know* about Newman's place in intellectual history fills in the blank spots.

But what if you don't believe the myths? The tug-of-war between seeing and knowing was willed to American art by Ab Ex. Newman's paintings demand an act of faith; if faith is not supplied, then the fracture zone between seeing and knowing becomes an intolerable chasm.

Frank Stella, whose early version of the abstract drip was a gently hand-painted line, realized by the late 1950s that bathos was passé. He, as much as anyone, emptied content out of painting. The formula is nevertheless moving. Stella's early paintings are fresh with discovery—the hesitant tracking of a line through wet paint, the scouring rawness of color. The sloshy ocher pinstripe picture at Cowles pre-dates even his famous black paintings (which signaled the advent of minimalism in the fifties). But the touch of Stella's hand, which lends such authority to *Astoria,* was destined to disappear. The touch still suggested too much that was human and vulnerable.

Harold Rosenberg once warned of the tendency for abstract art to become "apocalyptic wallpaper." In the 1980s, the phrase reverberates around the Lower East Side, deafeningly. Stella's flat, bright "Protractor" paintings from the 1960s are not so visually distant from the garish supergraphics that used to crawl over the walls of architectural institutes. Kenneth Noland, represented at Cowles by an elegant horizontal sweep of pastel colors layered like a parfait, is dangerously close to the suffocatingly tasteful décor of a Park Avenue dentist's office.

Noland, Stella, Gene Davis—there is a breathless tension in their best efforts: Noland's stripes and Agnes Martin's carefully penciled lines on bare canvas implicate the horizon line of the American landscape; Davis's acidic vertical awning stripes bulge off the canvas in optical eruptions. But to catch



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"...The Brooklyn Museum has a fresh show of western potters and painters..."

the subtlety, you need to be there.

Ab Ex, Op Art, Pop, and the other caustic abbreviations by which we know modern art are themselves bodies of myth—fictions that displace the real works. Art is now seen almost entirely in reproduction: in books, magazines, postcards, posters. A reader once wrote to me protesting the ugliness of a painting in the magazine. When I replied that he hadn't seen the actual painting, he said, "I don't have to see it, I know I don't like it." The gulf between seeing and knowing, a gift of the media age, has swallowed us up.

The moral body of modernism is in rigor mortis. An excess of "knowing" has bled the life out of art in the eighties. The Neoists (whom critic Donald Kuspit recently called "young necrophiliacs") confront stasis and decay by appropriating the "look" of dead styles, as though mimicry could soothe the crisis of faith. But they are also shrewd manipulators. Classic abstract art is infinitely more powerful when seen in person than in reproduction; the Davis on the previous page, for instance, has lost all sense of scale. The art of the Neoists looks best *in reproduction;* it's *designed* to be flat and drab. When you see it in person, it's shabby both visually and intellectually; the rationale is gone. The Neoists know, however, that most people will never see their work in its living flesh. The echo is real; the thing itself has become a ghost.

I'm in sympathy with the condition, but not the solution. The Neoists have converted "the new" to an ism. They appropriate the *idea* of success (as well as the "look") from Abstract Expressionism. The idea of success, as any marketing executive will tell you, is a very bankable commodity. Neoism is being pushed—not by critics, who are generally hostile, but by a few shrewd collectors with a financial stake in its success. The power of "the new" is such that critics must address the movement, like it or not.

Every generation wants to topple its predecessors. The Neoists have identified Ab Ex's Achilles' heel. I once wrote that the New York School would be judged in the future by the endurance of its myths. The judgment is in: Mythless, Ab Ex is apocalyptic wallpaper. Neo-Geo has overthrown its elders by converting their most holy aspirations into décor. But it has destroyed its own claims to moral authority in the same act of sabotage.

Or, as Ad Reinhardt once said, "It is not right for artists to think that painting is like prostitution, that 'first you do it for love, then you do it for others, and finally you do it for money.' " (420 West Broadway; through July 11.)

THE CRISIS IS NOT CONFINED TO YOUNG America. I'm baffled by the Europeans' willingness to paint (or struggle to paint) without the slightest recollection that an abstract picture is more than a pretty surface. Maybe they think that Ab Ex is our problem. **Per Kirkeby** is hardly the worst exemplar of the dumb school, but he is currently a convenient target. In his show at Mary Boone, his single-minded Danish lyricism is momentarily moving. Kirkeby can coax and cajole color, brushstroke by brushstroke, into a shimmering transparency that adds up to nothing. If the Neoists are weighted by ideas, he is freighted with the lack of them. It's all very handsome for about five minutes—then what? (Boone-Werner, 417 West Broadway; through June 28.)

GETTING OUT OF NEW YORK DURING SUCH a week is a distinct pleasure. No matter what you find beyond the Hudson, it is likely to be less jaded and navel-gazing. I had a good time at the **"Third Western States Exhibition,"** which is exactly what its title says, though with the faintest of ironies it has opened first at the Brooklyn Museum.

Any state west of the Mississippi was eligible. The results are as mixed as group shows always are. At the pivot point—literally and figuratively—is a forceful pair of horses by Montana ranch-dweller Deborah Butterfield. In their key position under the museum's great rotunda, these scrap-steel beasts stand like figments of our collective Neolithic unconscious. I can't imagine a simpler or more elegant spirit of the plains.

In other news, a thriving pocket of potters is pushing clay toward its primeval junction with paint. Rick Dillingham and Rudy Autio are especially promising; David Kraisler, Sherry Markovitz, Cathy Lynn Sher, and Suzanne Wolfe take a somewhat more conventional route through sculpted fantasy.

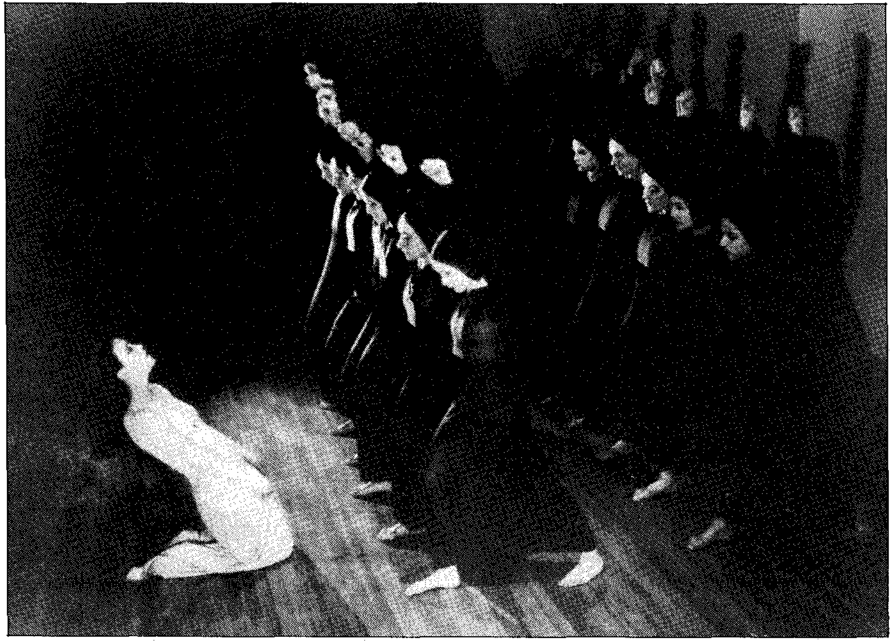
Melissa Miller, the Texan whose large, lurid animal studies I have never liked, is present with four small, new paintings, wonderfully luminous, ferocious, ominous, and (at last) successful. I sensed Orozco and Rivera in the dark and formally handsome meditations on the human condition by José Luis Rodríguez. And there are good photographers: Eileen Cowin, Marsha Burns, Gay Block, Goodwin Harding, and Joan Myers, who set herself down in a 40-year-old Japanese relocation camp in Utah. To everybody, welcome. (200 Eastern Parkway; through August 5.) ▬

Dance/Tobi Tobias

À LA RECHERCHE DU TEMPS PERDU

"...Many new works are far less compelling than revivals; note Graham's *Heretic* and the New York City Ballet's *Episodes*..."

IT WILL TAKE LONGER TO READ THIS REPORT on **Martha Graham's** *Heretic* than it takes to perform the work, created in 1929, absent from the stage since 1931, and revived by the choreographer's 60-year-old group for its present season at the City Center. The brevity of the five-minute dance is shocking. Everything about the piece is shocking—from the ruthlessness with which it reduces dance to its essentials to the evidence it offers that choreographic genius is not acquired over years of patient practice but is blazingly apparent from the very start.



WOMANPOWER: *Everything about Martha Graham's 1929* Heretic *is shocking.*

The dance opens with a shallow arc of monolithic bodies in narrow jersey tubes, the eleven-woman ensemble in black, the soloist in white with her hair unbound. The figures in the group stand shoulder to shoulder, gazes focused grimly on a common low point between themselves and the audience. The soloist stands at one end of their formation, a frail, lonely figure looking outward.

With a heavy, emphatic stride, striking heel first, the women in black rearrange themselves into three short walls that wheel to make new impassable barriers wherever the soloist attempts to break through. Though their position shifts, the bodies remain sternly vertical and self-contained, like columns of granite. The only variation in their posture lies in the arms, which are now thrust akimbo, cupped hands at the hips, now plunged rigidly parallel to the thighs, now raised to shoulder height and clapped shut over the chest like armor.

To a pathetically brave little fragment of a Breton folk melody, the soloist confronts them, repeatedly setting herself against them and trying to penetrate their ranks, only to soften and weaken, falling to her knees before their blind opposition. Like theirs, her body is reduced to the near-abstract shape of a narrow, upright tube, but between breastbone and pubic bone—the segment of the body that is the source of energy in Graham technique—it is vibrating with febrile life. After one final effort, she lies prone, her hair blanketing her face, the imperturbable ensemble ranged behind her. A terrible pause, like the suspended animation of a deathwatch. Then her arms fold feebly up from the elbows only to fall again as her last shred of physical and spiritual force is spent.

The principles on which *Heretic* was constructed were to be realized in greater glory in the 1931 *Primitive Mysteries*, but for all the gallery of mythic women she created, Graham never imagined a more sympathetic heroine than this outcast, pressing toward inevitable defeat with the combination of strength and vulnerability that might be said to define the human animal at its best.

WE ARE IN AN ERA WHERE MANY OF OUR major companies' new works are far less compelling than their revivals. Graham's latest piece, *Tangled Night*, is merely a compendium of themes and movement motifs the choreographer used to much greater effect in earlier dances. Similarly, at the **New York City Ballet**, the new *Piccolo Balletto*, to Stravinsky's *Dumbarton Oaks Concerto*, finds Jerome Robbins in his ain't-we-cute mode, which I, for one, find intolerable. The good news from City Ballet is the retrieval of a "lost" segment of Balanchine's *Episodes*.

The original *Episodes* of 1959 was a collaboration in name only between Balanchine and Graham, using the complete orchestral music of Anton Webern. The choreographers produced separate ballets that were shown back-to-back (each was subsequently performed alone by its respective company), Graham making one of her grandiose melodramas and Balanchine producing an eerie, dispassionate work comprising some of the most advanced movement yet seen in this century. A few dancers were interchanged between the two groups for the occasion, Balanchine constructing for Paul Taylor a solo to *Variations*, Op. 30.

The five-minute dance was built on Taylor's idiosyncratic physique and movement quality—hulking, yet immensely pliable—and Taylor's projection of an atmosphere of strangeness that was not quite human. Abandoned when Taylor was no longer available to dance it, the solo was reconstructed this year by its originator. It presents a tall man whose body keeps folding in on itself in impossible pretzelings, as if it were as at home with spine curved low over twisted limbs as it is erect. This body seems barely able to recognize its own anatomy and its various functions; often a leg is hauled up by the hands, while the eyes regard a bouquet of fingers springing up from a crooked arm as if to say, "Oh, are you mine?" But this is no mere exercise in physical peculiarities; it is a look into the secret center of a universe whose construction seems at once monstrous and wonderful. ▬

Photograph by Soichi Sunami.

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SALES & BARGAINS

BY LEONORE FLEISCHER

STEP IN STYLE

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HERE'S A SALE ON FAMOUS-BRAND SHOES for the whole family. For men: all Rockport and Dressport shoes (sizes 7–13 M and W), were $69.99–$79.99, now $39.99;

DO NOT PHONE: *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017, six weeks before the sale.*

Frye loafers (sizes 6–13 M and W), were $90, now $67.99. For women: all Bass, Cougar, Enna Jetticks, Naturalizer, 9 West, and Revelations summer shoes (sizes 6–10 M, and 6½–10 W and WW), were $42–$70, now $24; Deerstags walking shoes, were $54.99, now $34.99; Sebago Docksiders (sizes 5–10 M), were $53, now $40; all sneakers, now 25 percent off. For children: blue or brown Docksiders (sizes 8½–6), were $41–$45, now $33–$37; Noël shoes from France (sizes infant 5–child 12) including leather oxfords and T-straps, were $36.99–$42, now $26; sandals (sizes infant 4–child 6), including Bass, Capezio, Jumping-Jacks, and others, were $21.99–$49.99, now $14.99–$25; also, selected shoes, now $4.99; all sneakers, now 25 to 50 percent off; all other children's shoes, including Babybotte, Bass, Buster Brown, Elefanten, Enzo, French Dressing, Kaufman, and Little Capezio, now 30 percent off; selected summer shoes, were $35–$50, now $5–$7. A.E., M.C., V., checks accepted; all sales final. *Yorkville Family Shoe Store, 1602 First Ave., at 83rd St. (744-4122); Mon.–Sat. 9:30 a.m.–6:30 p.m. and Sun. 11 a.m.–5 p.m.; sale 6/21–7/18.*

DOWN MEMORY LANE

HERE ARE MUSICAL MEMORIES—RECORDS, sheet music, songbooks, photographs, posters—all sold as is. Over 5,000 LPs, including Fred Astaire, Count Basie, Noël Coward, Duke Ellington, Judy Holliday, Charlie Parker, Nina Simone, Sinatra, and Mae West recordings, were $2–$45, now $1–$22.50; 78-rpm album sets, including Marlene Dietrich and Bert Williams three-record sets and Fred Astaire and Bing Crosby *Holiday Inn* six-record set, were $50, now $25; rare sheet music, was $8–$20, now $4–$10; and more. Also, a collection of rare opera photos and clippings dating back to the 1930s, was $500, now $250. Cash only; all sales final. *Musical Memories, 253 West 72nd St., Suite 211A (496-2234); Sat. and Sun. 11 a.m.–4 p.m.; sale 6/21–22 only.*

BRASS AND GLASS

ABOUT 200 TABLES WITH BRASS BASES and glass tops are here for 30 to 70 percent off list prices. The selection of floor samples, overruns, and overstock includes dining, end, and cocktail tables, as well as consoles and more. Bases may be purchased separately. A few examples: 50-in. smoked-bronze-glass octagonal cocktail tables, list $1,310, here $430; 44-in.-sq. dining tables with beveled glass, list $2,840, here $855; 26-by-52-in. oval

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Summertime is sale time at Lia Schorr's luxurious, conveniently located salon, where personal, individualized care, for men and women, means results. From **June 15** through **July 31**, **everything** is sale priced. There's **20 percent off** all services and **15 percent off** all products. Here are examples of the excellent savings:

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MANICURES, regularly $9 each—on sale for **$7.20** each; six for **$43.20**.

PEDICURES, regularly $22.00 each—on sale for **$17.60**; six for **$105.60**.

SCALP TREATMENTS, regularly $37 each—on sale for **$29.60**; six for **$177.60.**

BIKINI WAX, regularly $8.00—on sale for **$6.40** . . . **the best price in town!** All waxing is **20% off.**

THEN THERE ARE THE "EXTRA-SPECIAL" SPECIALS:

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DEEP PEELING, a series of six treatments, regularly $350—on sale for **$262.50. A free brochure detailing this very effective skin-improvement treatment series will be sent to you upon request.**

BODY MASSAGE, regularly $40—on sale for **$30.00**. 6 for **$180.**

ELECTROLYSIS, 25 percent off.

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tables, list $960, here $255. Delivery additional. Checks accepted; no credit cards; all sales final. *A Parable's Tail, Ltd., Warehouse, 335 West 16th St., fourth floor (255-1457); Wed.–Sun. 11 a.m.–5 p.m.; sale 6/18–22 only.*

WAXING

THE LIVIA SYLVA SALON IS HAVING A summer sale. Waxing includes: half-arm, was $10, now $7.50; full arm, was $15, now $11.25; underarm, was $10, now $7.50; half-leg, was $20, now $15; full leg, was $35, now $26.25; bikini, was $15, now $11.25; full leg and bikini, was $45, now $33.75; face, was $15, now $11.25. Manicure, was $12.50, now $8.50; pedicure, was $22.50, now $18.50. By appointment only. A.E., M.C., V., checks accepted. *Livia Sylva Clinic de Beauté, 133 East 54th St. (759-9797); through 6/30.*

LINEN DESIGNS

LOVELY BRAZILIAN-MADE LINEN DESIGNER separates (women's sizes 6–10/12) in classic styles, with such details as crystal buttons and hand-pleating, are here at wholesale prices. Also here at very low prices are cotton-terrycloth bathrobes and towels. Examples: skirts, some pleated, retail $80–$120, here $30–$50; bolero jackets, blazers, and duster coats, retail $100–$200, here $40–$80; blouses, retail $60–$100, here $15–$40. Print or jacquard beach towels and bathrobes for men and women, retail $20–$30 and $80–$100, respectively, here $5–$10 and $10–$20. Cash only; all sales final. *Cobra Trading Corp., 295 Fifth Ave., near 31st St., Room 818 (213-1850); Mon.–Fri. noon–6 p.m.; through 6/27.*

FURNITURE SALE

THIS FURNITURE CLEARANCE CENTER always features floor samples, one-of-a-kind pieces, and overstock, all sold as is, at well below manufacturers' suggested list prices. Now it is reducing its already discounted prices by 20 percent. For example: Sealy sofa beds, were $499–$699 here, now $399–$559; black cotton four-piece curved contemporary modular seating units with sleep unit and incliner, were $1,595 here, now $1,276; gray velvet four-piece modular seating units, including bed, were $1,195 here, now $956; Sealy beige tweed two-piece sectional sofas with bed and incliner, were $1,395 here, now $1,116; one-of-a-kind wall units, were $595–$2,875 here, now $476–$2,300 (including white Planum unit or four-piece mirror-and-Formica unit, was $2,875 here, now $2,300); single wall units, were $195–$995 here, now $156–$796; Italian or domestic leather sofas, some with matching chairs, were $895–$1,795 here, now $716–$1,436; and much more, including a full range of home furnishings. Delivery arranged at additional cost. Checks accepted as deposits only, bank checks upon delivery; no credit cards; all sales final. *Status Clearance Center, 653 Eleventh Ave., near 47th St., third floor (582-8627); Mon.–Sat. 10 a.m.–4:30 p.m. and Sun. 11 a.m.–4:30 p.m.; through 6/22.*

FOR LARGER WOMEN

WOMEN WHO WEAR SIZES 14 TO 24 WILL find bargains here. For example: silk camp shirts, were $160, now $79; gently flared linen skirts, were $150, now $99; rayon-crêpe trumpet skirts, were $140, now $79; Swiss-cotton double-breasted shirtdresses, were $225, now $119; cotton cable-knit tunics and dresses, were $175 and $225, respectively, now $99 and $139. A rack of gowns and dressy dresses, most one-of-a-kind and many in silk and taffeta with sequins and rhinestones, were up to $800, now $119; a group of blouses, T-shirts, skirts, jumpsuits, and dresses, were up to $250, now $9–$49. A.E., D.C., M.C., V., checks accepted; all sales final. *Ashanti, 872 Lexington Ave., near 65th St. (535-0740); Mon.–Sat. 10 a.m.–6 p.m. and Thurs. till 8 p.m.; while stock lasts.* ■

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227-7450

VILLAGE AREA
211 THOMPSON ST.
(off Bleecker St.)
777-4890

A Complete Entertainment Guide for Seven Days Beginning

JUNE 18

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MOVIES

THEATER GUIDE

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. **FILM FORUM—Watts St. at Sixth Ave.** 431-1590. #1—*The Eyes of the Birds.* #2—Thru June 19: *The Cosmic Eye.* June 20–Aug. 14: Janus Film Festival. June 20–22: *The 400 Blows; Shoot the Piano Player.* June 23–24: *That Obscure Object of Desire; Viridiana.*

2. **THALIA SOHO—Vandam St. at Sixth Ave.** 675-0498. June 18: *To Live and Die in L.A.; Cruising.* June 19: Horror Tunes; Columbia Cartoons. June 20–21: *Top of the Whale.* June 22: *The White Line; Era Notte a Roma.* June 23: *The Emigrants; The New Land.* June 24: *Local Hero; Atlantic City.*

3. **ESSEX—Grand St. nr. Essex. St.** 982-4455. *Raw Deal; Invaders From Mars.*

4. **BLEECKER STREET CINEMAS—Bleecker St. at La Guardia Pl.** 674-2560. #1—Thru June 19: *Home of the Brave.* Beg. June 20: *Trouble in Mind.* #2—*The 19th International Tournée of Animation.*

5. **WAVERLY—Sixth Ave. at W. 3rd St.** 929-8037. #1—*Signal 7.* #2—*Absolute Beginners.*

6. **8TH STREET PLAYHOUSE—8th St. E. of Sixth Ave.** 674-6515. *Brazil.*

7. **MOVIELAND 8TH STREET—8th St. E. of University Pl.** 477-6600. #1 & #2—Opening June 20: *Legal Eagles.* #3—Program unavailable.

8. **THEATRE 80—St. Mark's Pl. E. of Second Ave.** 254-7400. June 18: *The Lady From Shanghai; Gilda.* June 19: *The Homecoming; The Last Tycoon.* June 20–21: *Wuthering Heights* (1939); *Jane Eyre.* June 22: *It Happened One Night; Twentieth Century.* June 23: *Piaf—The Early Years; Vivre Sa Vie.* June 24: *Ball of Fire; Lady of Burlesque.*

9. **CINEMA VILLAGE—12th St. E. of Fifth Ave.** 924-3363. June 18–19: *The Marquise of O; Claire's Knee.* June 20–21: *Gallipoli; The Year of Living Dangerously.* June 22: *Body Double; Dressed to Kill* (1980). June 23–24: *Ugetsu; Street of Shame.*

10. **RKO ART GREENWICH—Greenwich Ave. at 12th St.** 929-3350. #1—*The Manhattan Project.* #2—*Sweet Liberty.*

11. **QUAD CINEMA—13th St. W. of Fifth Ave.** 255-8800. #1—*Hannah and Her Sisters.* #2—*Desert Hearts.* #3—*Invaders From Mars.* #4—*F/X.*

14th–41st Streets

20. **23RD STREET WEST TRIPLEX—23rd St. W. of Eighth Ave.** 989-0060. #1—*At Close Range;* June 18: *Singin' in the Rain.* #2—*Raw Deal.* #3—Thru June 19: *Short Circuit.* Opening June 20: *The Karate Kid Part II.*

21. **GRAMERCY—23rd St. W. of Lexington Ave.** 475-1660. *SpaceCamp.*

22. **BAY CINEMA—Second Ave. nr. 32nd St.** 679-0160. *The Manhattan Project.*

23. **MURRAY HILL—34th St. W. of Third Ave.** 685-7652. *Cobra.*

24. **34TH STREET EAST—34th St. W. of Second Ave.** 683-0255. Thru June 19: *Raw Deal.* Opening June 20: *The Karate Kid Part II.*

25. **LOEWS 34TH STREET SHOWPLACE—34th St. W. of Second Ave.** 532-5544. #1—*Top Gun.* #2—*Back to School.* #3—*Ferris Bueller's Day Off.*

42nd–60th Streets

30. **RKO NATIONAL TWIN—B'way nr. 44th St.** 869-0950. #1—*Jo Jo Dancer, Your Life Is Calling.* #2—*The Manhattan Project.*

31. **LOEWS ASTOR PLAZA—44 St. at B'way.** 869-8340. *Top Gun.*

32. **LOEWS STATE—B'way nr. 45th St.** 575-5060. #1—Opening June 18: *Legal Eagles.* #2—*Ferris Bueller's Day Off.*

33. **CRITERION CENTER—B'way nr. 45th St.** 354-0900. #1—*SpaceCamp.* #2—*Raw Deal.* #3—*The Color Purple.* #4—*8 Million Ways to Die.* #5—*F/X.* #6—*Hannah and Her Sisters.*

34. **EMBASSY 1—B'way nr. 46th St.** 757-2408. *Short Circuit.*

36. **EMBASSY 2—B'way nr. 47th St.** 730-7262. *Desert Bloom.* **EMBASSY 3**—*Down and Out in Beverly Hills.* **EMBASSY 4**—*Demons.*

37. **RKO WARNER TWIN—B'way nr. 47th St.** 315-8425. #1—*Invaders From Mars.* #2—*Cobra.*

38. **EMBASSY 49TH STREET—49th St. E. of Seventh Ave.** 757-7003. *Sleeping Beauty.* Theater closed to the public June 16–17 & 24–25.

39. **UNITED ARTISTS TWIN—B'way nr. 49th St.** 247-1633. #1—*Back to School.* #2—Thru June 19: *At Close Range.* Opening June 20: *The Karate Kid Part II.*

40. **GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves.** 757-2406. *Big Trouble.*

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43. EASTSIDE CINEMA—Third Ave. nr. 55th St. 755-3020. *At Close Range.*

45. SUTTON—57th St. E. of Third Ave. 759-1411. *The Manhattan Project.*

47. 57TH STREET PLAYHOUSE—57th St. W. of Sixth Ave. 581-7360. Thru June 19: *Hannah and Her Sisters.*

48. NEW CARNEGIE—57th St. E. of B'way. 582-4582. *Belizaire the Cajun.*

49. GOTHAM CINEMA—Third Ave. nr. 58th St. 759-2262. *SpaceCamp.*

50. PLAZA—58th St. E. of Madison Ave. 355-3320. *Big Trouble.*

51. PARIS—58th St. W. of Fifth Ave. 688-2013. *A Room With a View.*

52. D. W. GRIFFITH—59th St. at Second Ave. 759-4630. *Bliss.*

53. MANHATTAN—59th St. bet. Second and Third Aves. 935-6420. #1—*F/X.* #2—*Invaders From Mars.*

54. BARONET—Third Ave. at 59th St. 355-1663. Thru June 19: *Letter to Brezhnev.* Opening June 20: *The Karate Kid Part II.* **CORONET**—Thru June 19: *Not Quite Paradise.* June 20–26: Theater closed to the public.

55. CINEMA 3—59th St. W. of Fifth Ave. 752-5959. *The Manhattan Project.*

56. CINEMA I—Third Ave. at 60th St. 753-6022. *Mona Lisa.* **CINEMA II**—753-0774. *A Great Wall.*

61st Street and Above, East Side

60. UA GEMINI TWIN—Second Ave. nr. 64th St. 832-1670. #1—*Back to School.* #2—832-2720. *Short Circuit.*

61. BEEKMAN—Second Ave. nr. 65th St. 737-2622. *Hannah and Her Sisters.*

62. LOEWS NEW YORK TWIN—Second Ave. nr. 66th St. 744-7339. #1—*Raw Deal.* #2—*Ferris Bueller's Day Off.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. 734-0302. *3 Men and a Cradle.*

64. LOEWS TOWER EAST—Third Ave. nr. 72nd St. 879-1313. Thru June 17: *Sweet Liberty.* Opening June 18: *Legal Eagles.*

65. UA EAST—First Ave. at 85th St. 249-5100. *Back to School.*

66. 86TH STREET EAST—86th St. E. of Third Ave. 249-1144. *The Manhattan Project.*

67. LOEWS ORPHEUM—86th St. at Third Ave. 289-4607. #1—*Top Gun.* #2—*Poltergeist II: The Other Side.*

68. RKO 86TH STREET TWIN—86th St. W. of Lexington Ave. 289-8900. #1—*Invaders From Mars.* #2—*Cobra.*

61st Street and Above, West Side

80. LOEWS PARAMOUNT—B'way at 61st St. 247-5070. *Ferris Bueller's Day Off.*

81. LINCOLN PLAZA CINEMAS—B'way nr. 63rd St. 757-2280. #1—*Vagabond.* #2—*Tea in the Harem.* #3—*The Trip to Bountiful.*

82. CINEMA STUDIO—B'way at 66th St. 877-4040. #1—*Ran.* #2—Thru June 19: *What Happened to Kerouac?* Beg. June 20: *Letter to Brezhnev.*

83. REGENCY—B'way nr. 67th St. 724-3700. Thru June 21: Orson Welles. June 18: *Treasure Island; The Black Rose.* June 19–21: *The Stranger* (1945); *Touch of Evil.* June 22–July 5: Fred and Ginger. June 22–25: *The Gay Divorcée; Follow the Fleet.*

84. EMBASSY 72ND STREET TWIN—B'way nr. 72nd St. 724-6745. #1—*My Beautiful Laundrette.* #2—*Hard Choices.*

85. LOEWS 84TH STREET SIX—B'way at 84th St. 877-3600. #1—*Poltergeist II: The Other Side.* #2—*At Close Range.* #3—*Back to School.* #4—*Top Gun.* #5—*SpaceCamp.* #6—Thru June 17: *Short Circuit.* Opening June 18: *Legal Eagles.*

86. THALIA—95th St. W. of B'way. 222-3370. June 18: *Himatsuri; Demon Pond.* June 19: *Pee-wee's Big Adventure; Mon Oncle.* June 20: *Confidentially Yours; The Woman Next Door.* June 21: *Close Encounters of the Third Kind; Le Dernier Combat.* June 22: *Women in Love; Marat/Sade.* June 23: Cartoon-o-Rama: Animation Auteurs. June 24: *The Mystery of Kaspar Hauser; Sensational Janine.*

88. OLYMPIA QUAD—B'way at 107th St. 865-8128. #1—*Raw Deal.* #2—Thru June 19: *Cobra.* Opening

June 20: *The Karate Kid Part II.* #3—*Invaders From Mars.* #4—*Back to School.*

89. RKO COLISEUM TWIN—B'way at 181st St. 927-7200. #1—*Cobra.* #2—*Invaders From Mars.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF NATURAL HISTORY—Central Park West at 79th St. 873-4225; Naturemax: 496-0900. Free with museum adm.: June 21 at 2: *Never Cry Wolf: A True Story.* **Naturemax Theater:** adm. $3; senior citizens and children $1.50: *The Dream Is Alive:* Hourly on the half hour, daily 10:30 a.m.–3:30, Wed., Fri.–Sun. at 4:30. Double features: adm. $4.50; senior citizens and children $3: Fri.–Sat. at 6 & 7:30: *The Dream Is Alive* and *Living Planet.*

CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St. 787-2755. Donation $2.50; senior citizens $1; free popcorn. June 18 at 7:30: *Francis* (1950) by Arthur Lubin, with Donald O'Connor.

FILMS CHARAS—360 E. 10th St., bet. Aves. B and C. 982-0627. Adm. $2; members $1. June 24 at 8: *Sugar Cane Alley* (France-Martinique, 1983) by Euzhan Palcy, and *Black Indians of New Orleans* (U.S.A., 1976).

FRENCH INSTITUTE—Phillips Hall, Christ Church, 60th St. and Park Ave. 355-6100. Ciné-Club: adm. $2.50; students and senior citizens $2; members free. June 18 at 1, 3:15, 6 & 8:30: *Une Semaine de vacances* (France, 1980) by Bertrand Tavernier.

GUILD HALL—158 Main St., East Hampton, N.Y. (516) 324-4050. Adm. $5; members $4. June 21 at 8: *Pixote* (Brazil, 1981) by Hector Babenco.

INTERNATIONAL CENTER OF PHOTOGRAPHY—Fifth Ave. at 94th St. 860-1777. Free with museum adm. Tue. noon–8, Wed.–Fri. noon–5, Sat.–Sun. 11 a.m.–6, hourly on the hour: Video-Feature. Thru June 22: *Ithuseng* (South Africa, 1984) by Lindy Wilson.

JAPAN SOCIETY—333 E. 47th St. 752-3015. Adm. $12; members $10: Discover Japan Through Film: lectures and screenings. June 18 at 6:15: *Full Moon Lunch* and *Farm Song* by John Nathan; John Wheeler, speaker. Adm. $7; members $5: New Films From Japan. June 20 at 7:30: *Himatsuri* (Japan, 1985) by Mitsuo Yanagimachi, introduced by screenwriter Kenji Nakagami.

JEWISH MUSEUM—Fifth Ave. at 92nd St. 860-1888, -1889. Free with museum adm.: Jewish Men on Television. June 22 at 12:30, 1:30 & 2:30: "Sammy Gets Married" from *The Goldbergs* (1955), and "The Last Markowitz," pilot for *Busting Loose* (1977). Adm. $5 (reservations advised: call 860-1863): The Image of Jewish Men in American Film. June 24 at 7: *I Love You, Alice B. Toklas!* (1968) by Hy Averback, with Peter Sellers; discussion with Patricia Erens.

THE KITCHEN—512 W. 19th St. 255-5793. Free. Video Viewing Room. Thru June 28, Tue.–Sat. 1–3: Recent Narrative Work: *Irony* by Ken Feingold, *Face, Fear and Fascination* by Tony Cokes, *Are We All Here?* by Shelly Silver, and works by Jack Walworth and others; 3–4: *Warum wir Manner Die Technik so lieben* by Stefaan Decostere and Chris Dercon; 4–6: Tapes by request.

LA MAMA LA GALLERIA SECOND CLASSE—6 E. 1st St. 505-2476. Free. Films for Children. June 22 at 1: *A Midsummer Night's Dream* (1932) by Max Reinhardt and William Dieterle, with Mickey Rooney.

LATE SHOW FILM SERIES—Dramatis Personae Theatre, 25 E. 4th St. 473-1167. Adm. $5. June 20–21 at 10: Animation Group Show; midnight: *Police Sexuality: A Foucaultian Opera of Educational Sex* (1982) by Manuel De Landa, and a selection of Professor Momboozoo's 1930s porno films.

MILLENNIUM FILM WORKSHOP—66 E. 4th St. 673-0090. Contribution $4; members $3. Personal Cinema Program: Twentieth-Anniversary Retrospective. June 20 at 8: NYC New Wave—1970s: Selected works by Beth B and Scott B, Jim Jarmusch, many others. June 21 at 8: Super 8 Program: *Light Journal* (1979) by Willie Varela, *Bored* (1980) by Karen Luner, *Caracas Diary '78* (1978–80) by Howard Guttenplan, *Window With a View* (1981) by Franco Marinal, *Rubber Crutches* (1979–86) by Robert Attanasio, and *Zone* (1982) by Sokhi Wagner.

MUSEUM OF BROADCASTING—1 E. 53rd St. 752-7684. Free with museum adm. Tue. noon–8, Wed.–Sat. noon–5. Thru June 26: The Arts of Britain's Channel 4: Extending the Medium. Thru Sept. 4: The Vision of Ernie Kovacs. Adm. $8; members $7: Written and Produced by . . . Norman Lear: Seminars. June 17 at 5:30: "Writing for Early Live Television"; June 18 at

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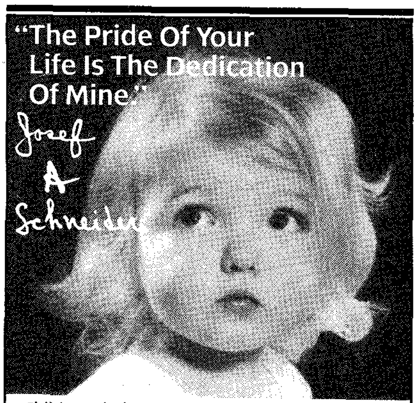
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5:30: "Writing and Producing Adult Television Comedy"; June 19 at 5:30: "The Independent Producer in Television"; June 20 at 12:30: "Television: Its Culture, Its Impact, Its Ethics, Its Future."

MUSEUM OF MODERN ART—11 W. 53rd St. 708-9490. Free with museum adm. **Titus Theater 1:** June 19 at 2:30 & 6: A History of Camera Movement: *White Threads of the Waterfall* (Japan, 1933) by Kenji Mizoguchi. Thru Aug. 10: Comedy, Italian Style. June 20 at 2:30: *I Mostri* (Italy, 1963) by Dino Risi; at 6: "Una Giornata Decisiva" by Dino Risi, with Nino Manfredi, and "Guglielmo il Dentone" by Filippo D'Amico, episodes from *I Complessi* (Italy, 1965), and "Il Professore" by Marco Ferreri, with Ugo Tognazzi, episode from *Controsesso* (Italy, 1965). June 21 at 2: *La Visita* (Italy, 1964) by Antonio Pietrangeli; at 5: *L'Ape Regina* (Italy, 1963) by Marco Ferreri, with Ugo Tognazzi. June 22 at 2: *Vedo Nudo* (Italy, 1969) by Dino Risi, with Nino Manfredi; at 5: (See June 20 at 6). June 23 at 2:30: (See June 21 at 5); at 6: *Sedotta e Abbandonata* (Italy, 1964) by Pietro Germi. June 24 at 2:30: *A Cavallo Della Tigre* (Italy, 1961) by Luigi Comencini; at 6: (See June 22 at 2). **Titus Theater 2:** June 19 at noon: *USA Artists #8: Jasper Johns* (1966) by Alan R. Solomon, and *Hanafuda/Jasper Johns* (1980) by Katrina Martin; at 3 & 6:30: What's Happening?: *Weirded Out and Blown Away* (1985) by Sharon Greytak, and *In the Company of Harry* (1985) by Robert Gantz. Thru June 29: Saved! Preserved and Restored Film Treasures From the Collection. June 20 at 3: *Portrait of Jennie* (1949) by William Dieterle, with Jennifer Jones and Joseph Cotten; 6:30: *Rebecca* (1940) by Alfred Hitchcock, with Laurence Olivier and Joan Fontaine. June 21 at 2:30: (See June 20 at 6:30); 5:30: *Morocco* (1930) by Josef von Sternberg, with Marlene Dietrich and Gary Cooper. June 22 at 2:30: (See June 20 at 3); 5:30: *His Double Life* (1933) by Arthur Hopkins, with Lillian Gish. June 24 at 3: (See June 21 at 5:30); 6:30: *Pardon My Pups* (1934) by Charles Lamont, and *The Littlest Rebel* (1935) by David Butler, both with Shirley Temple.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516) 423-7619. Adm. $5; senior citizens (Sun.–Thu.) and members $3; under 16, $2.50. June 18–19 at 8: *No Regrets for Our Youth* (Japan, 1946) by Akira Kurosawa. June 20–July 13: *Shoah* (France, 1985) by Claude Lanzmann; Part I: June 20–21 at 1 & 7, June 22 at 7, June 23–24 at 1 & 7; Part II: June 22 at 1. See description on page 82, in **Brief Reviews.**

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. 621-0618. Free. June 19 at noon: *Lord Jim* (1965) by Richard Brooks. June 24 at noon: *Plesitskaya Dances* (1964) by Vasili Katanyan; 2:30: *Macbeth* (1948) by and with Orson Welles. At the **125th Street branch, 224 E. 125th St.,** free (221-7676): June 21 at 2: *I Remember Harlem,* Part 2.

PARRISH ART MUSEUM—25 Job's Lane, Southampton, N.Y. (516) 283-2118. Free. June 20 at 2: *Andy Warhol* (1973); 4–9: Suffolk County Film and Video Competition: screening of 1986 winners, followed by reception and awards.

PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $5; members, senior citizens, and students $4. Thru June 19: Tue.–Sun. at 5:45 & 7:30, Fri.–Sun. at 4: *Elena and Her Men* (France, 1956) by Jean Renoir, with Ingrid Bergman. June 20–26: Tue.–Sun. at 7, Fri.–Sun. at 4:30: *The Wall* (France–Turkey, 1983) by Yilmaz Güney. Continuing: Tue.–Sun. at 9:30 (separate adm.): *Dreamchild* (Great Britain, 1984) by Gavin Millar. Public Service (free): Sat.–Sun. at 2: *Homage to Chagall* (Canada, 1977) by Harry Rasky.

QUEENS MUSEUM—NYC Bldg., Flushing Meadow-Corona Park, Queens. (718) 592-2405. Adm. $7; members $6.25: Take 1/New York on Film. June 18 at 5:30: reception; at 7: *Prince of the City* (1981) by Sidney Lumet, with Treat Williams; guest lecturer. Free with museum adm.: The Great Depression on Film. June 21 at 2: *Artists at Work: A Film on the New Deal Art Projects* (1981) by Mary Lance.

WINDOWS ON WHITE STREET—62 White St. (201) 890-1235 (curator Thalia Doukas). Free. Thru June 30, noon–midnight, continuous: *Four Fingers* by Neil Burger, a film installation in two street-level windows.

BRONX

100. ALLERTON—Allerton Ave. nr. Cruger Ave. 547-2444. #1—*Cobra.* #2—*Raw Deal.* #3—*Invaders From Mars.*

101. CAPRI—E. Fordham Rd. nr. Jerome Ave. 367-0558. *Demons; House.*

102. CITY—2081 Bartow Ave. in Co-op City. 379-4998. #1—*Ferris Bueller's Day Off.* #2—*SpaceCamp.*

103. DALE—W. 231st St. at B'way. 884-5300. #1—Thru June 19: *Short Circuit.* Beg. June 20: *Legal Eagles.* #2—Thru June 19: *Top Gun.* #3—*Back to School.*

105. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. 792-2100. #1—*Raw Deal.* #2—*Back to School.* #3—*Cobra.* #4—Thru June 19: *SpaceCamp.* Beg. June 20: *The Karate Kid Part II.*

107. LOEWS AMERICAN—East Ave. at Metropolitan Ave. 828-3322. #1—*Cobra.* #2—*Ferris Bueller's Day Off.Bueller*

109. PALACE—Unionport Rd. at E. Tremont Ave. 829-3900. #1—Thru June 19: *Short Circuit.* Beg. June 20: *The Karate Kid Part II.* #2—*Poltergeist II: The Other Side.* #3—*Raw Deal.* #4—*The Manhattan Project.* #5—Thru June 19: *Invaders From Mars.*

110. RIVERDALE—Riverdale Ave. at 259th St. 884-9514. *Ferris Bueller's Day Off.*

111. RKO FORDHAM—E. Fordham Rd. at Valentine Ave. 367-3050. #1—*Jo Jo Dancer, Your Life Is Calling.* #2—*Invaders From Mars.* #3—*SpaceCamp.* #4—Thru June 19: *A Nightmare on Elm Street; A Nightmare on Elm Street, Part 2.* Beg. June 20: *The Karate Kid Part II.*

112. VALENTINE—E. Fordham Rd. at Valentine Ave. 584-9583. #1—*Cobra.* #2—*The Manhattan Project.* #3—*Back to School.*

113. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. 409-9030. #1—*Top Gun.* #2—*Raw Deal.* #3—*Back to School.* #4—*Big Trouble.* #5—*Ferris Bueller's Day Off.* #6—*Invaders From Mars.* #7—Thru June 19: *Jo Jo Dancer, Your Life Is Calling.* Beg. June 20: *Legal Eagles.* #8—*Poltergeist II: The Other Side.* #9—*Cobra.* #10—*The Manhattan Project.* #11—*Demons.* #12—*SpaceCamp.*

BROOKLYN

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200. BAY RIDGE—ALPINE—Fifth Ave. at 69th St. 748-4200. #1—*Raw Deal.* #2—*Back to School.* #3—*Invaders From Mars.* #4—*Short Circuit.* #5—*Big Trouble.* #6—*At Close Range.* #7—Thru June 19: *Hannah and Her Sisters; Sweet Liberty.* Beg. June 20: *The Karate Kid Part II.*

201. BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 68th St. 238-4200. #1—*Ferris Bueller's Day Off.* #2—*Poltergeist II: The Other Side.* #3—*Cobra.* #4—*Top Gun.* #5—Thru June 19: *Down and Out in Beverly Hills.* Beg. June 20: *Legal Eagles.*

202. BENSONHURST—BENSON—86th St. at 20th Ave. 372-1617. #1—*Back to School.* #2—*At Close Range.*

203. BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave. 236-5001. #1—*Ferris Bueller's Day Off.* #2—Thru June 19: *Poltergeist II: The Other Side.* Beg. June 20: *Legal Eagles.* #3—*Top Gun.*

204. BENSONHURST—MARBORO—Bay Pkwy. at 69th St. 232-4000. #1—*Cobra.* #2—*The Manhattan Project.* #3—*SpaceCamp.* #4—*Short Circuit.*

205. BOROUGH PARK—WALKER—18th Ave. at 64th St. 232-4500. #1—*Invaders From Mars.* #2—Thru June 19: *Sweet Liberty.* Beg. June 20: *The Karate Kid Part II.* #3—*Down and Out in Beverly Hills.* #4—*Raw Deal.*

206. BRIGHTON BEACH—OCEANA—Brighton Beach Ave. at Coney Island Ave. 743-4333. #1—Thru June 19: *Poltergeist II: The Other Side; Invaders From Mars.* Beg. June 20: *Legal Eagles.* #2—*Back to School.* #3—*Raw Deal.* #4—*Ferris Bueller's Day Off.* #5—*Top Gun.* #6—Thru June 19: *Cobra.* Beg. June 20: *The Karate Kid Part II.*

207. BROOKLYN HEIGHTS—CINEMA—Henry St. at Orange St. 596-7070. Program unavailable.

208. CANARSIE—TRIPLEX—Ave. L at E. 93rd St. 251-0700. #1—*Cobra.* #2—*Back to School.* #3—*SpaceCamp.*

209. COBBLE HILL—TWIN—Court St. at Butler St. 596-9113. Program unavailable.

213. FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K. 763-3000. #1—*Ferris Bueller's Day Off.* #2—Thru June 19: *Top Gun.* Beg. June 20: *Legal Eagles.*

214. FLATLANDS—RKO KINGS PLAZA—Flatbush Ave. at Ave. U. 253-1110. #1—*Raw Deal.* #2—*Short Circuit.* #3—*Poltergeist II: The Other Side.* #4—*Cobra.*

215. GREENPOINT—CHOPIN—Manhattan Ave. at Greenpoint Ave. 389-1100. #1—Thru June 19: *In-*

vaders From Mars. Beg. June 20: *Cobra.* #2—Thru June 19: *Wise Guys.* Beg. June 20: *Short Circuit.*

216. MIDWOOD—AVENUE U—Ave. U at E. 16th St. 336-1234. #1—Thru June 19: *Hannah and Her Sisters.* #2—Thru June 19: *Sweet Liberty.*

217. MIDWOOD—RKO KINGSWAY—Kings Hwy. at Coney Island Ave. 645-8588. #1—*The Manhattan Project.* #2—*Cobra.* #3—Thru June 19: *Invaders From Mars; Big Trouble.* Beg. June 20: *The Karate Kid Part II.* #4—*Raw Deal.* #5—*SpaceCamp.*

218. PARK SLOPE—PLAZA—Flatbush Ave. nr. Eighth Ave. 636-0170. #1—Thru June 19: *Short Circuit.* Beg. June 20: *The Karate Kid Part II.* #2—Thru June 19: *Trouble in Mind; The Emerald Forest.* Beg. June 20: *Legal Eagles.*

219. RIDGEWOOD—RIDGEWOOD—Myrtle Ave. at Putnam Ave. 821-5993. #1—*Cobra.* #2—*Raw Deal.* #3—*Poltergeist II: The Other Side.* #4—Thru June 19: *Demons.* Beg. June 20: *The Karate Kid Part II.* #5—Thru June 19: *Invaders From Mars.* Beg. June 20: *The Karate Kid Part II.*

QUEENS

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300. ASTORIA—UA ASTORIA—Steinway St. at 30th Ave. 545-9470. #1—*The Manhattan Project.* #2—*Cobra.* #3—*Back to School.* #4—*Raw Deal.* #5—*Poltergeist II: The Other Side.* #6—Thru June 19: *SpaceCamp.* Beg. June 20: *The Karate Kid Part II.*

301. BAYSIDE—LOEWS BAY TERRACE—Bell Blvd. at 26th Ave. 428-4040. #1—*Cobra.* #2—*Poltergeist II: The Other Side.*

302. BAYSIDE—MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave. 225-7711. #1—Thru June 19: *Short Circuit.* Beg. June 20: *Legal Eagles.* #2—*The Manhattan Project.* #3—Thru June 19: *At Close Range.* Beg. June 20: *The Karate Kid Part II.* #4—*Sweet Liberty.*

304. DOUGLASTON—MOVIEWORLD—L.I. Expwy. at Cross Island Pkwy. 423-7200. #1—*Back to School.* #2—*Raw Deal.* #3—*SpaceCamp.* #4—*Short Circuit.* #5—*The Manhattan Project.* #6—Thru June 19: *Invaders From Mars.* Beg. June 20: *Legal Eagles.* #7—Thru June 19: *At Close Range.*

305. ELMHURST—LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd. 429-4770. #1—Thru June 19: *Poltergeist II: The Other Side.* Beg. June 20: *Legal Eagles.* #2—*Top Gun.*

306. FLUSHING—PARSONS—Parsons Blvd. nr. Union Tpke. 591-8555. #1—*Poltergeist II: The Other Side.* #2—Thru June 19: *Invaders From Mars.* #3—*Back to School.* #4—*Short Circuit.* #5—Thru June 19: *At Close Range.*

307. FLUSHING—RKO KEITHS—Northern Blvd. at Main St. 353-4000. #1—*Cobra.* #2—*Top Gun.* #3—Thru June 19: *Short Circuit.* Beg. June 20: *The Karate Kid Part II.*

308. FLUSHING—RKO PROSPECT—Main St. nr. 41st Rd. 359-1050. #1—*Poltergeist II: The Other Side.* #2—*The Manhattan Project.* #3—*Ferris Bueller's Day Off.*

309. FLUSHING—UA QUARTET—Northern Blvd. at 160th St. 359-6777. #1—*Back to School.* #2—*Raw Deal.* #3—*SpaceCamp.* #4—*Invaders From Mars.*

310. FLUSHING—UTOPIA—Union Tpke. at 188th St. 454-2323. #1—*SpaceCamp.* #2—Thru June 19: *Big Trouble.* Beg. June 20: *Legal Eagles.*

311. FOREST HILLS—CINEMART—Metropolitan Ave. at 72nd Rd. 261-2244. #1—*Big Trouble.* #2—*Hannah and Her Sisters.*

312. FOREST HILLS—CONTINENTAL—Austin St. nr. 71st Ave. 544-1020. #1—*SpaceCamp.* #2—*At Close Range.* #3—*Back to School.*

313. FOREST HILLS—FOREST HILLS—71st Ave. nr. Queens Blvd. 261-7866. #1—*Invaders From Mars.* #2—*Desert Bloom.*

314. FOREST HILLS—LOEWS TRYLON—Queens Blvd. nr. 66th Ave. 459-8944. *Ferris Bueller's Day Off.*

315. FOREST HILLS—MIDWAY—Queens Blvd. at 71st Rd. 261-8572. #1—*Cobra.* #2—*Raw Deal.* #3—*The Manhattan Project.* #4—Thru June 19: *Short Circuit.* Beg. June 20: *The Karate Kid Part II.*

316. FRESH MEADOWS—CINEMA CITY—Horace Harding Expwy. at 183rd St. 357-9100. #1—Thru June 19: *Raw Deal.* Beg. June 20: *The Karate Kid Part II.* #2—*SpaceCamp.* #3—Thru June 19: *At Close Range.* Beg. June 20: *Legal Eagles.* #4—*The Manhattan Project.* #5—*Back to School.*

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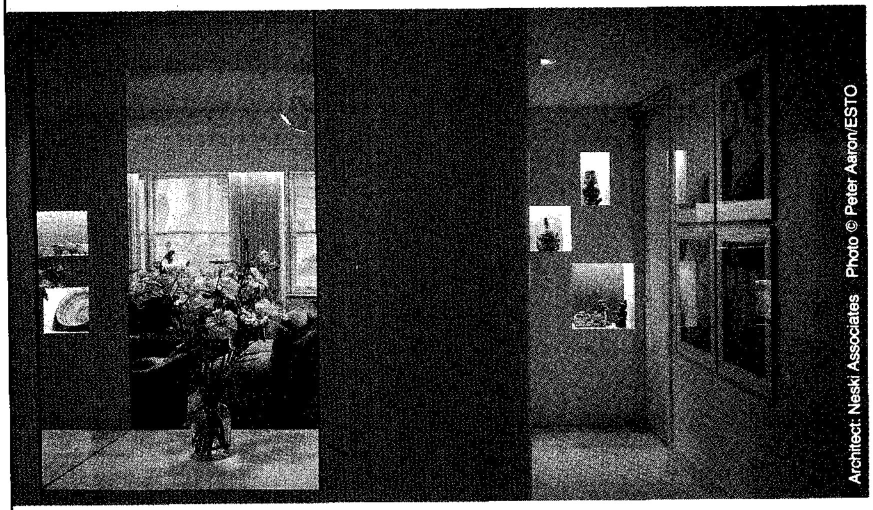

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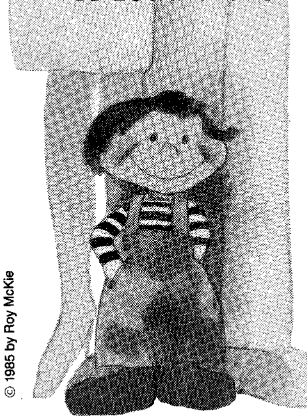

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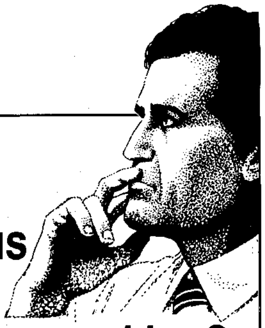

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MOVIES

317. FRESH MEADOWS—RKO MEADOWS—Horace Harding Blvd. at 190th St. 454-6800. #1—*Top Gun.* #2—*Ferris Bueller's Day Off.*

318. JACKSON HEIGHTS—BOULEVARD—Northern Blvd. at 83rd St. 335-0170. #1—*Back to School.* #2—*Ferris Bueller's Day Off.* #3—Thru June 19: *Top Gun.* Beg. June 20: *The Karate Kid Part II.*

319. JACKSON HEIGHTS—COLONY—82nd St. nr. Roosevelt Ave. 478-6777. #1—*Invaders From Mars.* #2—*The Manhattan Project.*

320. JACKSON HEIGHTS—JACKSON—82nd St. at Roosevelt Ave. 335-0242. #1—*Raw Deal.* #2—*Cobra.* #3—*SpaceCamp.*

321. KEW GARDENS HILLS—MAIN STREET—Main St. nr. 72nd Dr. 268-3636. #1—*Wise Guys.* #2—*Sweet Liberty.*

322. OZONE PARK—CROSSBAY—Rockaway Blvd. at Woodhaven Blvd. 848-1738. #1—*Cobra.* #2—*SpaceCamp.*

323. REGO PARK—LOEWS LEFRAK CITY—99th St. bet. 57th Ave. and L.I. Expwy. 699-4700. #1—*Sweet Liberty.* #2—*Jake Speed.* #3—*Demons.*

324. ROCKAWAY PARK—SURFSIDE—Rockaway Beach Blvd. at Beach 105th St. 945-4632. Program unavailable.

325. SUNNYSIDE—CENTER—Queens Blvd. nr. 43rd St. 784-3050. #1—*Poltergeist II: The Other Side.* #2—*Raw Deal.* #3—*The Karate Kid Part II.*

326. WHITESTONE—CROSS ISLAND—Cross Island Pkwy. at 153rd St. 767-2800. #1—*Ferris Bueller's Day Off.* #2—*SpaceCamp.*

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—356-3800. #1—*Back to School.* #2—*Raw Deal.*

401. NEW DORP—HYLAN—351-6601. #1—*Top Gun.* #2—Thru June 19: *Poltergeist II: The Other Side.* Beg. June 20: *The Karate Kid Part II.*

402. NEW DORP—LANE—351-2110. *Back to School.*

403. NEW DORP—RAE—979-0444. #1—*Cobra.* #2—*Raw Deal.*

404. NEW DORP—RKO FOX PLAZA—987-6800. #1—Thru June 19: *Ferris Bueller's Day Off.* Beg. June 20: *Legal Eagles.* #2—*SpaceCamp.*

405. NEW SPRINGVILLE—ISLAND—761-6666. #1—*Cobra.* #2—*The Manhattan Project.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—223-2323. #1—*Back to School.* #2—Thru June 19: *At Close Range.* Beg. June 20: *The Karate Kid Part II.*

501. BELLMORE—MOVIES—783-7200. Thru June 19: *Wise Guys; GoBots: Battle of the Rock Lords.*

502. BETHPAGE—MID-ISLAND—796-7500. Thru June 19: *Hannah and Her Sisters.*

504. EAST MEADOW—MEADOWBROOK—731-2423. #1—*Back to School.* #2—*Cobra.* #3—*The Manhattan Project.* #4—Thru June 19: *Invaders From Mars; At Close Range.* Beg. June 20: *The Karate Kid Part II.*

505. FRANKLIN SQUARE—FRANLKIN—775-3257. #1—*Poltergeist II: The Other Side.* #2—*Short Circuit.* #3—*The Manhattan Project.* #4—Thru June 19: *Invaders From Mars.* Beg. June 20: *Legal Eagles.*

506. GARDEN CITY—RKO ROOSEVELT FIELD—741-4007. #1—*SpaceCamp.* #2—*Top Gun.* #3—*Cobra.* #4—*Short Circuit.*

507. GREAT NECK—SQUIRE—466-2020. #1—*SpaceCamp.* #2—*Top Gun.* #3—Thru June 19: *Cobra.* Beg. June 20: *Legal Eagles.*

508. HEWLETT—RKO—791-6768. June 18–24: *Wise Guys.*

509. HICKSVILLE—HICKSVILLE—931-0749. #1—Thru June 19: *Invaders From Mars; Desert Bloom.* #2—*Back to School.*

510. HICKSVILLE—MID-PLAZA—433-2400. #1—*Poltergeist II: The Other Side.* #2—*Ferris Bueller's Day Off.* #3—Thru June 19: *Sweet Liberty.* Beg. June 20: *Legal Eagles.* #4—*Raw Deal.* #5—*Top Gun.* #6—Thru June 19: *SpaceCamp.* Beg. June 20: *The Karate Kid Part II.*

511. LAWRENCE—RKO—371-0203. #1—*Raw Deal.* #2—Thru June 19: *Poltergeist II: The Other Side.* Beg. June 20: *The Karate Kid Part II.* #3—*Ferris Bueller's Day Off.*

512. LEVITTOWN—LEVITTOWN—731-0516. #1—*Wise Guys.* #2—*Big Trouble.*

513. LEVITTOWN—LOEWS NASSAU—731-5400. #1—*Top Gun.* #2—*Raw Deal.* #3—*SpaceCamp.* #4—*Poltergeist II: The Other Side.* #5—*Ferris Bueller's Day Off.* #6—Thru June 19: *Short Circuit.* Beg. June 20: *Legal Eagles.*

514. LONG BEACH—PARK AVENUE—432-0576. Thru June 19: *Big Trouble; GoBots: Battle of the Rock Lords.*

515. LYNBROOK—LYNBROOK—593-1033. #1—*Short Circuit.* #2—*Back to School.* #3—*The Manhattan Project.* #4—*SpaceCamp.*

516. LYNBROOK—STUDIO ONE—599-1444. *My Beautiful Laundrette.*

517. MALVERNE—TWIN—599-6966. #1—*Sweet Liberty.* #2—*Wise Guys.*

518. MANHASSET—MANHASSET—627-7887. #1—*Ferris Bueller's Day Off.* #2—*The Manhattan Project.* #3—*Raw Deal.*

519. MASSAPEQUA—PEQUA—799-6464. *Top Gun.*

520. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—795-2244. #1—*Poltergeist II: The Other Side.* #2—*Ferris Bueller's Day Off.* #3—*Raw Deal.* #4—*Cobra.* #5—*SpaceCamp.* #6—*Short Circuit.* #7—*The Manhattan Project.* #8—*Back to School.* #9—Thru June 19: *Back to School.* Beg. June 20: *The Karate Kid Part II.*

521. MERRICK—TWIN—546-1270. #1—*Poltergeist II: The Other Side.* #2—Thru June 19: *Sweet Liberty.* Beg. June 20: *Legal Eagles.*

522. NEW HYDE PARK—HERRICKS—747-0555. #1—Thru June 19: *At Close Range.* Beg. June 20: *The Karate Kid Part II.* #2—*Back to School.*

523. OCEANSIDE—OCEANSIDE—536-7565. #1—Thru June 19: *F/X.* #2—Thru June 19: *Hannah and Her Sisters.*

524. OLD BETHPAGE—CINE CAPRI—752-1610. *Hannah and Her Sisters.*

525. PLAINVIEW—OLD COUNTRY—931-4242. #1—*Back to School.* #2—Thru June 19: *Big Trouble.* Beg. June 20: *The Karate Kid Part II.*

527. PORT WASHINGTON—MOVIES—944-6200. #1—*SpaceCamp.* #2—*Back to School.* #3—Thru June 19: *Sweet Liberty.* Beg. June 20: *Legal Eagles.* #4—*Cobra.*

528. ROCKVILLE CENTRE—RKO FANTASY—764-8000. Thru June 19: *Cobra.* Beg. June 20: *Legal Eagles.*

529. ROCKVILLE CENTRE—RKO TWIN—678-3121. #1—*Top Gun.* #2—*Sweet Liberty.*

530. ROSLYN—ROSLYN—621-8488. #1—Thru June 19: *Poltergeist II: The Other Side.* Beg. June 20: *The Karate Kid Part II.* #2—*My Beautiful Laundrette.*

531. SYOSSET—SYOSSET—921-5810. #1—*At Close Range.* #2—*Cobra.* #3—*Short Circuit.*

532. SYOSSET—UA CINEMA 150—364-0700. *The Manhattan Project.*

533. VALLEY STREAM—RKO GREEN ACRES—561-2100. #1—*SpaceCamp.* #2—*Short Circuit.* #3—*The Manhattan Project.*

534. VALLEY STREAM—SUNRISE—825-5700. #1—*Top Gun.* #2—*Jo Jo Dancer, Your Life Is Calling.* #3—*Cobra.* #4—*Ferris Bueller's Day Off.* #5—*Poltergeist II: The Other Side.* #6—Thru June 19: *Cobra.* Beg. June 20: *Legal Eagles.* #7—*Back to School.* #8—*Invaders From Mars.* #9—*Big Trouble.* #10—*At Close Range.* #11—*Demons.* #12—*Raw Deal.*

535. WANTAGH—RKO—781-6969. June 18–24: *Wise Guys.*

536. WESTBURY—DRIVE-IN—334-3400. #1—*Back to School.* #2—Thru June 19: *Raw Deal.* Beg. June 20: *The Karate Kid Part II.* #3—*SpaceCamp.*

537. WESTBURY—WESTBURY—333-1911. #1—*The Trip to Bountiful.* #2—Program unavailable.

Suffolk County

600. BABYLON—BABYLON—669-3399. #1—*Invaders From Mars.* #2—*The Manhattan Project.* #3—*Short Circuit.*

601. BABYLON—RKO—669-0700. #1—Thru June 19: *Big Trouble.* Beg. June 20: *The Karate Kid Part II.* #2—*SpaceCamp.*

602. BABYLON—SOUTH BAY—587-7676. #1—*Ferris Bueller's Day Off.* #2—*Top Gun.* #3—*Raw Deal.*

603. BAY SHORE—CINEMA—665-1722. *Back to School.*

604. BAY SHORE—LOEWS SOUTH SHORE MALL—666-4000. #1—*Cobra.* #2—*Poltergeist II: The Other Side.*

605. BAY SHORE—SUNRISE DRIVE-IN—665-1111. #1—*Raw Deal; Commando.* #2—Thru June 19: *Invaders From Mars; Mad Max Beyond Thunderdome.* Beg. June 20: *The Karate Kid Part II.*

606. BRENTWOOD—BRENTWOOD—273-3900. Thru June 19: *At Close Range.* Beg. June 20: *Short Circuit.*

607. BROOKHAVEN—MULTIPLEX—289-8900. #1—*SpaceCamp.* #2—*Big Trouble.* #3—*Raw Deal.* #4—*Cobra.* #5—*Invaders From Mars.* #6—*Back to School.* #7—*Top Gun.* #8—Thru June 19: *Sweet Liberty.* Beg. June 20: *Legal Eagles.* #9—*The Manhattan Project.* #10—*Poltergeist II: The Other Side.* #11—*Ferris Bueller's Day Off.* #12—*At Close Range.*

608. COMMACK—DRIVE-IN—499-2900. *Back to School.*

609. COMMACK—MULTIPLEX—462-6953. #1—Thru June 19: *Sweet Liberty.* Beg. June 20: *Legal Eagles.* #2—*Back to School.* #3—*Raw Deal.* #4—*At Close Range.* #5—*Invaders From Mars.* #6—*Top Gun.* #7—*Poltergeist II: The Other Side.* #8—*Ferris Bueller's Day Off.* #9—*The Manhattan Project.* #10—*Cobra.* #11—*SpaceCamp.*

610. COMMACK—RKO—499-4545. #1—*Short Circuit.* #2—*Big Trouble.*

611. CORAM—PINE—698-6442. #1—*Short Circuit.* #2—Thru June 19: *At Close Range.* Beg. June 20: *The Karate Kid Part II.* #3—*Poltergeist II: The Other Side.* #4—*SpaceCamp.*

612. CORAM—THE MOVIES AT CORAM—736-6200. #1—*Back to School.* #2—*Short Circuit.* #3—*Cobra.* #4—*Raw Deal.* #5—Thru June 19: *Poltergeist II: The Other Side.* Beg. June 20: *Legal Eagles.* #6—Thru June 19: *SpaceCamp.* Beg. June 20: *The Karate Kid Part II.* #7—*The Manhattan Project.* #8—*Top Gun.*

613. EAST HAMPTON—CINEMAS—324-0448. #1—*The Manhattan Project.* #2—*Short Circuit.* #3—*Cobra.* #4—*Raw Deal.* #5—*SpaceCamp.*

614. ELWOOD—ELWOOD—499-7800. #1—*Ferris Bueller's Day Off.* #2—Thru June 19: *Poltergeist II: The Other Side.* Beg. June 20: *Legal Eagles.*

616. FIRE ISLAND—COMMUNITY—583-5184. June 20–21: *F/X.*

617. GREENPORT—GREENPORT—477-0500. Thru June 19: *Cobra.* Beg. June 20: *Short Circuit.*

618. HUNTINGTON—RKO SHORE—421-5200. #1—*Top Gun.* #2—*Invaders From Mars.* #3—*Cobra.* #4—*Short Circuit.*

619. HUNTINGTON—RKO WHITMAN—423-1300. Thru June 19: *Poltergeist II: The Other Side.* Beg. June 20: *Legal Eagles.*

620. ISLIP—ISLIP—581-5200. #1—Thru June 19: *Raw Deal.* Beg. June 20: *Legal Eagles.* #2—Thru June 19: *Short Circuit.* Beg. June 20: *The Karate Kid Part II.* #3—*SpaceCamp.*

621. LAKE GROVE—RKO SMITH HAVEN MALL—724-9550. *The Manhattan Project.*

622. LAKE RONKONKOMA—LAKESIDE—981-7100. Thru June 19: *Invaders From Mars.*

623. LINDENHURST—LINDENHURST—888-5400. Thru June 19: *Critters.* Beg. June 20: *Wise Guys.*

624. MATTITUCK—MATTITUCK—298-4405. #1—*Back to School.* #2—*The Manhattan Project.* #3—Thru June 19: *Poltergeist II: The Other Side.* Beg. June 20: *The Karate Kid Part II.* #4—*SpaceCamp.* #5—*Top Gun.*

625. MONTAUK—THE MOVIES—668-2393. Thru June 19: *Sweet Liberty.*

627. NORTHPORT—NORTHPORT—261-8600. Thru June 19: *Hannah and Her Sisters.* Beg. June 20: *Sweet Liberty.*

628. OAKDALE—OAKDALE—589-8118. Thru June 19: *The Money Pit.* Beg. June 20: *Sweet Liberty.*

629. PATCHOGUE—TRIPLEX—475-0601. #1—*Cobra.* #2—*SpaceCamp.* #3—*Back to School.*

631. PATCHOGUE—SUNWAVE—475-7766. #1—*Raw Deal.* #2—Thru June 19: *Short Circuit.* Beg. June 20: *The Karate Kid Part II.*

632. PORT JEFFERSON—MINI EAST—928-6555. Thru June 19: *Sweet Liberty.* Beg. June 20: *Legal Eagles.* **WEST**—*Cobra.*

633. PORT JEFFERSON STATION—RKO BROOKHAVEN—473-1200. June 18–24: *Wise Guys.*

634. RIVERHEAD—SUFFOLK—727-3133. *Cobra.*

635. SAG HARBOR—SAG HARBOR—725-0010. Thru June 19: *On Valentine's Day.* Beg. June 20: *Desert Hearts.*

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636. SAYVILLE—SAYVILLE—589-0232. #1—Thru June 19: *Raw Deal.* Beg. June 20: *Legal Eagles.* #2—*Ferris Bueller's Day Off.* #3—*Back to School.*

637. SHIRLEY—DRIVE-IN—281-5444. Thru June 19: *Cobra; Wildcats.* Beg. June 20: *Raw Deal.*

639. SMITHTOWN—SMITHTOWN—265-1551. Thru June 19: *SpaceCamp.* Beg. June 20: *The Karate Kid Part II.*

640. SOUTHAMPTON—SOUTHAMPTON—283-1300. #1—Thru June 19: *Poltergeist II: The Other Side.* Beg. June 20: *The Karate Kid Part II.* #2—*Top Gun.* #3—Thru June 19: *Sweet Liberty.* Beg. June 20: *Legal Eagles.*

641. STONY BROOK—LOEWS—751-2300. #1—*Ferris Bueller's Day Off.* #2—Thru June 19: *Poltergeist II: The Other Side.* Beg. June 20: *Legal Eagles.* #3—*Top Gun.*

642. WEST ISLIP—TWIN—669-2626. #1—Thru June 19: *Wise Guys.* Beg. June 20: *Short Circuit.* #2—Thru June 19: *Sweet Liberty.*

643. WESTHAMPTON—HAMPTON ARTS—288-2600. #1—*Ferris Bueller's Day Off.* #2—Thru June 19: *Top Gun.* Beg. June 20: *Legal Eagles.*

644. WESTHAMPTON—WESTHAMPTON—288-1500. *Back to School.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—234-7300. #1—*Big Trouble.* #2—Thru June 19: *At Close Range.* Beg. June 20: *Top Gun.*

701. BEDFORD VILLAGE—CINEMA 22—234-9577. Thru June 19: *Top Gun.* Beg. June 20: *Ferris Bueller's Day Off.*

702. BRONXVILLE—BRONXVILLE—961-4030. #1—Thru June 19: *Invaders From Mars.* Beg. June 20: *The Karate Kid Part II.* #2—*Short Circuit.* #3—*Back to School.*

703. GREENBURGH—CINEMA 100—946-4680. #1—*Back to School.* #2—*Short Circuit.*

705. HARTSDALE—CINEMA—428-2200. #1—*Raw Deal.* #2—*Cobra.* #3—*Top Gun.* #4—*The Manhattan Project.*

706. LARCHMONT—PLAYHOUSE—834-3001. *Back to School.*

707. MAMARONECK—PLAYHOUSE—698-2200. #1—Thru June 19: *Cobra.* Beg. June 20: *The Karate Kid Part II.* #2—*Raw Deal.* #3—*SpaceCamp.* #4—*The Manhattan Project.*

708. MOUNT KISCO—MOUNT KISCO—666-6900. #1—*Cobra.* #2—Thru June 19: *The Trip to Bountiful.* Beg. June 20: *The Karate Kid Part II.* #3—Thru June 19: *Raw Deal.* Beg. June 20: *Legal Eagles.* #4—*Back to School.* #5—*SpaceCamp.*

709. MOUNT VERNON—PARKWAY—664-3311. Thru June 19: *The Trip to Bountiful.*

710. NEW ROCHELLE—RKO PROCTORS—632-1100. #1—*The Manhattan Project.* #2—*Top Gun.* #3—*Cobra.* #4—*Poltergeist II: The Other Side.* #5—*Short Circuit.* #6—*Raw Deal.* #7—Thru June 19: *Invaders From Mars.* Beg. June 20: *The Karate Kid Part II.*

711. NEW ROCHELLE—TOWN—632-9700. Thru June 19: *At Close Range.* Beg. June 20: *Legal Eagles.*

712. OSSINING—ARCADIAN—941-5200. #1—*Back to School.* #2—*Top Gun.* #3—Beg. June 20: *Legal Eagles.*

713. PEEKSKILL—BEACH—737-6262. #1—Thru June 19: *Invaders From Mars.* Beg. June 20: *The Karate Kid Part II.* #2—*Poltergeist II: The Other Side.* #3—*The Manhattan Project.* #4—*Short Circuit.* #5—Thru June 19: *Big Trouble.*

714. PEEKSKILL—WESTCHESTER MALL—528-8822. #1—*SpaceCamp.* #2—*Top Gun.* #3—Thru June 19: *Sweet Liberty..* #4—*Ferris Bueller's Day Off.*

715. PELHAM—PICTURE HOUSE—738-3160. Thru June 19: *Sweet Liberty.*

716. PLEASANTVILLE—ROME—769-0720. #1—*Poltergeist II: The Other Side.* #2—*Ferris Bueller's Day Off.*

717. RYE—RYE RIDGE—939-8177. #1—Thru June 19: *Sweet Liberty.* Beg. June 20: *Legal Eagles.* #2—*Top Gun.*

718. SCARSDALE—FINE ARTS—723-6699. Thru June 19: *At Close Range.*

719. SCARSDALE—PLAZA—725-0078. Program unavailable.

720. WHITE PLAINS—GALLERIA—997-8198. #1—*Invaders From Mars.* #2—*Ferris Bueller's Day Off.*

722. YONKERS—CENTRAL PLAZA—793-3232. #1—*SpaceCamp.* #2—*Poltergeist II: The Other Side.* #3—*Down and Out in Beverly Hills.* #4—*Big Trouble.*

723. YONKERS—MOVIELAND—793-0002. #1—*Raw Deal.* #2—*The Manhattan Project.* #3—Thru June 19: *Sweet Liberty.* Beg. June 20: *Legal Eagles.* #4—*Ferris Bueller's Day Off.* #5—*Top Gun.* #6—*Cobra.*

724. YONKERS—PARK HILL—969-4477. #1—Thru June 19: *Demons.* #2—*Invaders From Mars.* #3—*Poltergeist II: The Other Side.*

725. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—245-1500. #1—*Cobra.* #2—*The Manhattan Project.* #3—*Poltergeist II: The Other Side.* #4—*Back to School.* #5—Thru June 19: *At Close Range; Invaders From Mars.* Beg. June 20: *The Karate Kid Part II.* #6—*Short Circuit.* #7—*Raw Deal.*

726. YORKTOWN HEIGHTS—TRIANGLE—245-8850. #1—*Back to School.* #2—*Raw Deal.*

Rockland County

751. MONSEY—ROCKLAND DRIVE-IN—356-4040. *Back to School; Desperately Seeking Susan.*

752. NANUET—MALL—623-6336. Thru June 19: *Cobra.*

753. NANUET—ROUTE 59—623-3355. *The Manhattan Project.*

754. NANUET—RKO MOVIES—623-0211. #1—*Raw Deal.* #2—Thru June 19: *Big Trouble.* Beg. June 20: *The Karate Kid Part II.* #3—Thru June 19: *Invaders From Mars.* Beg. June 20: *Legal Eagles.* #4—*Short Circuit.* #5—*Poltergeist II: The Other Side.*

755. NEW CITY—TOWN—634-5100. #1—*Top Gun.* #2—Thru June 19: *Raw Deal.* Beg. June 20: *Legal Eagles.*

756. NEW CITY—UA CINEMA 304—634-8200. #1—*Cobra.* #2—*The Manhattan Project.*

757. NYACK—CINEMA EAST—358-6631. *SpaceCamp.*

758. ORANGEBURG—303 DRIVE-IN—359-2021. Thru June 19: *Raw Deal; The Delta Force.* Beg. June 20: *The Karate Kid Part II.*

759. PEARL RIVER—CENTRAL—735-2530. #1 & #2—*Back to School.* #2—Beg. June 20: *Legal Eagles.*

760. PEARL RIVER—PEARL RIVER—735-6500. *Ferris Bueller's Day Off.*

761. SPRING VALLEY—CINEMA 45—352-1445. *Big Trouble.*

762. SPRING VALLEY—PIX—425-6902. #1—*Ferris Bueller's Day Off.* #2—Thru June 19: *SpaceCamp.* Beg. June 20: *The Karate Kid Part II.*

763. STONY POINT—9 W CINEMA—942-0303. *At Close Range.*

764. SUFFERN—LAFAYETTE—357-6030. *Top Gun.*

765. WEST HAVERSTRAW—PLAZA—947-2220. *Short Circuit.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—FINE ARTS—775-0070. #1—*Big Trouble.* #2—Thru June 19: *Sweet Liberty.* Beg. June 20: *Legal Eagles.*

801. DANBURY—CINE—743-2200. #1—*Ferris Bueller's Day Off.* #2—*SpaceCamp.* #3—*Short Circuit.*

802. DANBURY—CINEMA—748-2923. #1—*Top Gun.* #2—*Poltergeist II: The Other Side.*

803. DANBURY—PALACE—748-7496. #1—*Cobra.* #2—*The Manhattan Project.* #3—*Back to School.*

804. DARIEN—PLAYHOUSE—655-0100. Thru June 19: *Back to School.* Beg. June 20: *Legal Eagles.*

805. FAIRFIELD—COMMUNITY—255-6555. #1—Thru June 19: *Sweet Liberty.* Beg. June 20: *Legal Eagles.* #2—*Raw Deal.*

806. FAIRFIELD—COUNTY—334-1411. *Back to School.*

807. GREENWICH—CINEMA—869-6030. #1—*Big Trouble.* #2—Thru June 19: *Sweet Liberty.* Beg. June 20: *Legal Eagles.*

808. GREENWICH—PLAZA—869-4030. #1—*Back to School.* #2—*The Manhattan Project.* #3—Thru June 19: *At Close Range.* Beg. June 20 (tent.): *The Karate Kid Part II.*

809. NEW CANAAN—PLAYHOUSE—966-0600. #1—*Top Gun.* #2—Thru June 19: *Cobra.* Beg. June 20: *Back to School.*

810. NORWALK—CINEMA—838-4504. #1—*Ferris Bueller's Day Off.* #2—*Raw Deal.*

811. NORWALK—NORWALK—866-9202. *Cobra.*

812. RIDGEFIELD—CINEMA—438-3338. Thru June 19: *At Close Range; Care Bears Movie II.*

813. SOUTH NORWALK—SONO—866-9202. June 17–19: *Jenny; Lady Jane.* June 20–23: *Desert Hearts.* June 24–26: *Rasputin.*

814. SPRINGDALE—STATE—325-0250. Thru June 19: *Sweet Liberty; Wise Guys.* Beg. June 20: *Short Circuit.*

815. STAMFORD—AVON—324-9205. #1—*Raw Deal.* #2—*Cobra.*

816. STAMFORD—CINEMA—324-3100. #1—*Ferris Bueller's Day Off.* #2—*Poltergeist II: The Other Side.* #3—*Invaders From Mars.*

818. STAMFORD—RIDGEWAY—323-5000. #1—*Top Gun.* #2—*SpaceCamp.*

819. TRUMBULL—TRANS-LUX—374-0462. #1—*Raw Deal.* #2—*Cobra.* #3—*Poltergeist II: The Other Side.*

820. WESTPORT—FINE ARTS—227-3324. #1—*SpaceCamp.* #2—*Back to School.* #3—227-9619. Thru June 19: *Short Circuit.* Beg. June 20: *Legal Eagles.* #4—226-6666. Thru June 19: *Poltergeist II: The Other Side.* Beg. June 20: *The Karate Kid Part II.*

821. WESTPORT—POST—227-0500. *Top Gun.*

822. WILTON—CINEMA—762-5678. *The Manhattan Project.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN—997-6873. #1—*Raw Deal.* #2—*Ferris Bueller's Day Off.* #3—Thru June 19: *Cobra.* Beg. June 20: *The Karate Kid Part II.*

901. JERSEY CITY—HUDSON PLAZA—433-1100. #1—*SpaceCamp.* #2—*Top Gun.*

902. JERSEY CITY—LOEWS—653-4600. #1—*Ferris Bueller's Day Off.* #2—*Poltergeist II: The Other Side.* #3—*Critters; A Nightmare on Elm Street, Part 2.*

903. JERSEY CITY—STATE—653-5200. #1—*Raw Deal.* #2—*Back to School.* #3—Thru June 19: *Invaders From Mars.* Beg. June 20: *The Karate Kid Part II.* #4—*Cobra.*

904. SECAUCUS—LOEWS HARMON COVE—866-1000. #1—*Poltergeist II: The Other Side.* #2—*Raw Deal.* #3—*Invaders From Mars.* #4—*The Manhattan Project.*

905. SECAUCUS—LOEWS MEADOW—866-6161. #1—*Top Gun.* #2—Thru June 19: *Short Circuit.* Beg. June 20: *Legal Eagles.* #3—*Cobra.* #4—*Ferris Bueller's Day Off.* #5—*SpaceCamp.* #6—*Back to School.*

907. WEST NEW YORK—MAYFAIR—865-2010. Thru June 19: *At Close Range; Demons.*

Essex County

910. BLOOMFIELD—CENTER—748-7900. Thru June 19: *Jo Jo Dancer, Your Life Is Calling.* Beg. June 20: *The Karate Kid Part II.*

911. BLOOMFIELD—RKO ROYAL—748-3555. #1—*Cobra.* #2—*Invaders From Mars.*

912. CEDAR GROVE—CINEMA 23—239-1462. *The Manhattan Project.*

914. LIVINGSTON—COLONY—992-0800. *Back to School.*

915. MAPLEWOOD—MAPLEWOOD—763-3100. *Ferris Bueller's Day Off.*

916. MILLBURN—RKO—376-0800. #1—*Poltergeist II: The Other Side.* #2—Thru June 19: *Sweet Liberty.* Beg. June 20: *Legal Eagles.*

917. MONTCLAIR—CLARIDGE—746-5564. #1—*Poltergeist II: The Other Side.* #2—Thru June 19: *My Beautiful Laundrette.* Beg. June 20: *Legal Eagles.* #3—*Ferris Bueller's Day Off.*

918. MONTCLAIR—WELLMONT—783-9500. #1—*The Color Purple.* #2—*Raw Deal.* #3—*Top Gun.*

919. NUTLEY—FRANKLIN—667-1777. #1—*Poltergeist II: The Other Side.* #2—*SpaceCamp.* #3—*Back to School.*

920. UPPER MONTCLAIR—BELLEVUE—744-1455. #1—*SpaceCamp.* #2—*Short Circuit.* #3—Thru June 19: *At Close Range.* Beg. June 20: *The Karate Kid Part II.*

922. WEST ORANGE—ESSEX GREEN—731-7755. #1—*Cobra.* #2—*Top Gun.* #3—*The Manhattan Project.*

Union County

930. BERKELEY HEIGHTS—BERKELEY—464-8888. Thru June 19: *Hannah and Her Sisters.*

931. CRANFORD—RKO—276-9120. #1—Thru June 19: *Sweet Liberty.* Beg. June 20: *Legal Eagles.* #2—*Poltergeist II: The Other Side.*

932. ELIZABETH—ELMORA—352-3483. *Invaders From Mars.*

933. LINDEN—TWIN—925-9787. #1—*Poltergeist II: The Other Side.* #2—*SpaceCamp.*

934. ROSELLE PARK—PARK—245-0358. *Brazil.*

935. SUMMIT—STRAND—273-3900. *The Manhattan Project.*

936. UNION—FIVE POINTS—964-3466. #1—*Raw Deal.* #2—*Cobra.*

937. UNION—LOST PICTURE SHOW—964-4497. *Back to School.*

938. UNION—RKO—686-4373. #1—*Ferris Bueller's Day Off.* #2—Thru June 19: *Invaders From Mars.* Beg. June 20: *The Karate Kid Part II.*

939. WESTFIELD—RIALTO—232-1288. #1—*The Manhattan Project.* #2—*Short Circuit.* #3—*At Close Range.*

940. WESTFIELD—TWIN—654-4720. #1—*Back to School.* #2—*Raw Deal.*

Bergen County

950. BERGENFIELD—BERGENFIELD—385-1600. *Raw Deal.*

951. CLOSTER—CLOSTER—768-8800. *Top Gun.*

952. EDGEWATER—LOEWS SHOWBOAT—941-3660. #1—Thru June 19: *SpaceCamp.* Beg. June 20: *Legal Eagles.* #2—*Raw Deal.* #3—*Back to School.* #4—*Top Gun.*

953. EMERSON—TOWN—261-1000. #1—*SpaceCamp.* #2—*Raw Deal.*

954. FAIR LAWN—HYWAY—796-1717. #1—*Hannah and Her Sisters.* #2—Thru June 19: *Jo Jo Dancer, Your Life Is Calling.* Beg. June 20: *Legal Eagles.*

955. FAIRVIEW—TWIN—941-2424. #1—*Ferris Bueller's Day Off.* #2—*Poltergeist II: The Other Side.*

956. FORT LEE—LINWOOD—944-6900. #1—*Cobra.* #2—*The Manhattan Project.*

957. FORT LEE—SHARON—224-0202. Thru June 19: *Big Trouble.* Beg. June 20: *The Karate Kid Part II.*

958. OAKLAND—TWIN—337-4478. #1—Thru June 19: *Sweet Liberty.* Beg. June 20: *The Karate Kid Part II.* #2—*Cobra.*

960. PARAMUS—CINEMA 35— 845-5070. *Back to School.*

962. PARAMUS—RKO BERGEN MALL—845-4449. Thru June 19: *Sweet Liberty.* Beg. June 20: *Legal Eagles.*

963. PARAMUS—RKO ROUTE 4—487-7909. #1—*Ferris Bueller's Day Off.* #2—*At Close Range.* #3—*My Beautiful Laundrette.* #4—*SpaceCamp.* #5—*Cobra.* #6—*Top Gun.* #7—*The Manhattan Project.* #8—*Big Trouble.* #9—*Invaders From Mars.* #10—*Short Circuit.*

964. PARAMUS—RKO ROUTE 17—843-3830. #1—*Raw Deal.* #2 & #3—*Poltergeist II: The Other Side.* #3—Beg. June 20: *The Karate Kid Part II.*

965. RAMSEY—CINEMA—825-2090. *Poltergeist II: The Other Side.*

967. RIDGEFIELD PARK—RIALTO—641-0617. Thru June 19: *Hannah and Her Sisters.*

968. RIDGEWOOD—RKO WARNER—444-1234. #1—*Top Gun.* #2—*The Manhattan Project.* #3—Thru June 19: *Short Circuit.* Beg. June 20: *The Karate Kid Part II.* #4—*Raw Deal.*

970. RUTHERFORD—WILLIAMS CENTER—933-3700. #1—Thru June 19: *The Trip to Bountiful.* #2—Thru June 19: *Wise Guys; Heathcliff: The Movie.*

971. TEANECK—MOVIE CITY—836-3334. #1—Thru June 19: *The Money Pit.* Beg. June 20: *Legal Eagles.* #2—*Down and Out in Beverly Hills.* #3—*Sweet Liberty.* #4—*Hannah and Her Sisters.* #5—*Back to School.*

973. WASHINGTON TOWNSHIP—CINEMA—666-2221. Thru June 19: *Sweet Liberty.* Beg. June 20: *Legal Eagles.*

974. WESTWOOD—PASCACK— 664-3200. #1—*Back to School.* #2—*Short Circuit.* #3—Thru June 19: *Cobra.* Beg. June 20: *The Karate Kid Part II.* #4—*The Manhattan Project.*

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BRIEF MOVIE REVIEWS

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers which follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York*'s critic.**

ABSOLUTE BEGINNERS—(1 hr. 47 min., '86) The hollow essence of video—a smeared cataclysm of "visuals" set in some ghastly gelatinous media never-never land. It has something to do with the birth of youth culture in Britain in 1958, and it glides from one meaningless moment to the next. Lost somewhere in the ever-flowing movement around the overlit set, there are a few good performers—Ray Davies, of the Kinks, and David Bowie, who, as some sort of vicious adman, tap-dances amiably and looks more than ever like a perfectly creased pair of trousers. Dir. Julien Temple. (May 5, 1986) PG-13. **5**

AT CLOSE RANGE—(1 hr. 55 min., '86) A father-son conflict set among backwoods criminal folk in Pennsylvania. Heavily muscled for the role, Sean Penn plays a young man at loose ends who falls in love, after many years' separation, with the daddy who left home and became a successful thief. Dad (Christopher Walken), an amiable sort on the surface, with a black, black soul underneath, is a natural at crime, maybe a genius, and Walken gives full rein to his talent for mockery and hooded menace. Director James Foley achieves a kind of sullen rural poetry of crime and alienation, in which dull-faced women stare thickly at the tube and nearly cretinous desperadoes lounge on vinyl couches. But Foley lets the dramatic life of the story slip through his fingers. He's overly fond of semi-inarticulate passages, wordless montage sequences, fancy camera movements, and desperate romantic gestures. A film-school triumph, maybe, but a rhythmless failure as art. With Christopher Penn and Mary Stuart Masterson. (June 9, 1986) R. **20, 39, 43, 85, 200, 202, 302, 304, 306, 312, 316, 500, 504, 522, 531, 534, 606, 607, 609, 611, 700, 711, 718, 725, 763, 808, 812, 907, 920, 939, 963**

BACK TO SCHOOL—(1 hr. 36 min., '86) Rodney Dangerfield stars in a comedy about a self-made millionaire who decides to join his son as a freshman in college. With Sally Kellerman, Burt Young, Keith Gordon, and Adrienne Barbeau. Screenplay by Steven Kampmann, Will Porter, Peter Torokvei, and Harold Ramis; story by Dangerfield, Greg Fields, and Dennis Snee. Dir. Alan Metter. PG-13. **25, 39, 60, 65, 85, 88, 103, 105, 112, 113, 200, 202, 206, 208, 300, 304, 306, 309, 312, 316, 318, 400, 402, 500, 504, 509, 515, 520, 522, 525, 527, 534, 536, 603, 607, 608, 609, 612, 624, 629, 636, 644, 702, 703, 706, 708, 712, 725, 726, 751, 759, 803, 804, 806, 808, 809, 820, 903, 905, 914, 919, 937, 940, 952, 960, 971, 974**

BELIZAIRE THE CAJUN—(1 hr. 45 min., '85) Set in Louisiana in 1859, the adventures of a Cajun village faith healer who tries to fight the oppressive acts of local plantation owners. With Armand Assante, Gail Youngs, and Michael Schoeffling. Written and directed by Glen Pitre. PG-13. **48**

BIG TROUBLE—(1 hr. 33 min., '85) A comedy about a middle-class family man who, unable to fund his children's education, becomes involved in an insurance scam. With Peter Falk, Alan Arkin, Beverly D'Angelo, Charles Durning, and Robert Stack. Written by Warren Bogle. Dir. John Cassavetes. R. **40, 50, 113, 200, 217, 310, 311, 512, 514, 525, 534, 601, 607, 610, 700, 713, 722, 754, 761, 800, 807, 957, 963**

BLISS—(1 hr. 52 min., '85) In this award-winning black comedy from Australia, an advertising executive, after four minutes of being clinically dead, comes back to life with a completely transformed outlook. Starring Barry Otto, Helen Jones, and Lynette Curran. Screenplay by Ray Lawrence and Peter Carey, based on Carey's novel. Dir. Lawrence. R. **52**

BRAZIL—(2 hr. 10 min., '85) A hard-puffing apocalyptic farce set in a future England ruled by a totalitarian bureaucracy. Much of the material, and the peculiar shape of the paranoia, is familiar from *1984* and a variety of avant-garde films, but director Terry Gilliam (formerly of Monty Python) has an untamed pictorial imagination that keeps breaking free of grim cliché. In this anti-utopia, there are cavernous public spaces and cramped apartments whose plumbing and other utilities fill every corner of the room. Violence breaks out everywhere, people are arrested and tortured for the most trivial of reasons. Yet it would be a mistake to look for deep meanings. Gilliam's instincts as an entertainer save him from the more obvious forms of sententiousness, and the movie is often funny in a weird way. But like so many fantasists, he has only a rudimentary feeling for narrative and eventually begins repeating himself. With Jonathan Pryce. Screenplay by Gilliam, Charles McKeown, and Tom Stoppard. (Jan. 27, 1986) PG-13. **6, 934**

COBRA—(1 hr. 27 min., '86) Poison. Sylvester Stallone, crawling up Clint Eastwood's back, takes on an army of sicko killers in Los Angeles. The movie is trashy and sadistic, with a standard exploitation structure (women hacked to death in cars, self-mutilation, etc.), but it comes with an overlay of anti-civil-liberties rhetoric. Stallone's Marion Cobretti, or Cobra, thinks that police regulations, the courts, and the laws are all helping criminals, so he handles crime in his own way—by eliminating the suspects. This one-man death squad shoots, burns, detonates—this is his "cure." The movie, directed with laughable incompetence by George Pan Cosmatos, is sluggish, sour, and unbelievable. At the end, the goons drive their motorcycles straight into Stallone's line of fire. They actually seem eager to fall under his righteous hand. This is the movie that Warner Bros. chooses to open at 2,131 theaters—the largest opening ever. (June 9, 1986) R. **23, 37, 68, 88, 89, 100, 105, 107, 112, 113, 201, 204, 206, 208, 214, 215, 217, 219, 300, 301, 307, 315, 320, 322, 403, 405, 504, 506, 507, 520, 527, 528, 531, 534, 604, 607, 609, 612, 613, 617, 618, 629, 632, 634, 637, 705, 707, 708, 710, 723, 725, 752, 756, 803, 809, 811, 815, 819, 900, 903, 905, 911, 922, 936, 956, 958, 963, 974**

THE COSMIC EYE—(1 hr. 12 min., 85) An animated feature by independent filmmaker Faith Hubley about three musicians from space and their experiences on Earth. **1**

DESERT BLOOM—(1 hr. 46 min., '86) Honorable, intensely acted independent film about a young teenage girl's coming-of-age. The theme is conventional, but the time and place—Las Vegas in the early fifties—are fresh. Before strontium 90 was discovered in the milk cartons, the city got high, in a queasy, joking way, on the bomb's being tested in the desert nearby. The title is ironic: The bomb is a desert bloom as well as the heroine, Rose (Annabeth Gish), who lives with her affectionate but dumb mom (JoBeth Williams) and her troubled stepfather (Jon Voight, in a powerful performance). A war hero whose nerves have been shattered, Voight rebuffs his stepdaughter again and again, introducing her to one of the most painful things for a child to understand—the unreasonableness of adult anger. Ellen Barkin makes a striking appearance as a sad-faced good-time girl who comes to live with the family. Written and directed by Eugene Corr. (Apr. 28, 1986) PG. **36, 313, 509**

DESERT HEARTS—(1 hr. 37 min., '86) Earnest gay romance. Vivian Bell (Helen Shaver), a Columbia professor, steps off a train in Reno, in 1959, and checks into a dude ranch (she's getting a divorce). Viv is curt and standoffish—book-learning apparently has dried up her instincts and foiled her physical responses. *Desert Hearts* is that old standby, a movie about a proud, uptight lady who needs someone to light her fire. The person who strikes the match here is the glistening, eager Patricia Charbonneau, who plays Cay, casino cashier and young lesbian daredevil. For most of the movie we wait with growing impatience to see if Viv will go to bed with Cay. The sex, when it finally happens, has some real heat, but still, organizing a whole movie around Viv's seduction—Will she or won't she?—is inane. Audra Lindley gives a strong performance as the head of the dude ranch. Written by Natalie Cooper, from a 1964 novel by Jane Rule. Dir. Donna Deitch. (Apr. 14, 1986) R. **11, 635, 813**

★ **DOWN AND OUT IN BEVERLY HILLS**—(1 hr. 43 min., '86) This broadly farcical Paul Mazursky comedy satirizing the *nouveaux riches* is also extremely touching. (It's based on Jean Renoir's 1932 *Boudu Saved From Drowning.*) Dave and Barbara Whiteman (Richard Dreyfuss and Bette Midler), born in the shadow of Ebbets Field, have struck it rich and moved, like the Dodgers, to Los Angeles, where they live in a pink dream palace with interior walls that gleam like asses' milk. The Whitemans' quick rise has produced feelings of anxiety and guilt. When Jerry Baskin (Nick Nolte), a Los Angeles bum, tries to drown himself in their pool, Dave pulls him out and takes him into the house. The would-be suicide humbles Dave; he wants to understand Jerry and turn him on to the gospel of success. The derelict, meanwhile, takes control of the household; he's a mildly amiable con man, satisfying everyone's fantasies, and he winds up cuckolding Dave three times over (wife, mistress, daughter), just as Warren Beatty did Jack Warden in *Shampoo.* The movie is sloppily constructed and occasionally vague, but it's juicily, irresistibly funny. (Feb. 3, 1986) R. **36, 201, 205, 722, 971**

THE EYES OF THE BIRDS—(1 hr. 20 min., '82) In French, Eng. subtitles. A fictional account, based on extensive research, of the lives of political prisoners in a clean, ostensibly humane Uruguayan prison. With Roland Amstutz, Philippe Clevenot, and Raquel Iruzubieta. Written by Gabriel Auer and Carlos Andreu. Dir. Auer. **1**

F/X—(1 hr. 48 min., '86) Consistently entertaining thriller about a movie-special-effects man (Bryan Brown) who is hired by the Justice Department to stage the assassination of a Mafia boss who has decided to sing. The hero, of course, gets caught in a web of deceit and double-dealing and winds up as the odd man out. He clears his name by using his strange talents against the people who have tricked him. Director Robert Mandel is good at action, but the movie needs to be more intricate, scary, and duplicitous. It would have worked better if the special effects had fooled us as well. (Mar. 10, 1986) R. **11, 33, 53, 523, 616**

FERRIS BUELLER'S DAY OFF—(1 hr. 42 min., '86) The hero is a fast-talking high-school senior who gulls everyone into thinking that he's seriously ill so he can play hooky. The way writer-director John Hughes tells the story, the people surrounding Ferris in this Chicago suburb don't deserve the truth. His parents are a pair of ambitious jerks who don't notice a thing; his sister, who is on to him, is an envious sourpuss; his teachers are all drones; and the dean of students (Jeffrey Jones) is a power-mad hysteric who devotes his life to bringing the truant to justice. As Ferris and two friends (Mia Sara and Alan Ruck) head for the city, you think that Hughes has set them up for a startling brush with Experience, but actually, everything goes brilliantly for them—Ferris successfully puts on half the city of Chicago as well as the dimwits out in the suburbs. The movie appears to be devoted to the dubious dramatic principle that it's all right to have a patronizing little snot as your hero as long as his antagonists are even worse. And Hughes's direction is awful. He lingers over tiny, unimportant points; his comedy routines are insultingly obvious; and some of the plot elements are stolen from *Risky Business* and *Beverly Hills Cop*. The whole picture is boring and conventional. (June 16, 1986) PG-13. **25, 32, 62, 80, 102, 107, 110, 113, 201, 203, 206, 213, 308, 314, 317, 318, 326, 404, 510, 511, 513, 518, 520, 534, 602, 607, 609, 614, 636, 641, 643, 701, 714, 716, 720, 723, 760, 762, 801, 810, 816, 900, 902, 905, 915, 917, 938, 955, 963**

A GREAT WALL—(1 hr. 40 min., '85) In English and Mandarin, Eng. subtitles. A charming though slight comedy about a Chinese American family from San Francisco that goes to visit relatives in Beijing. Peter Wang, the director and star, has a rueful, offhand sensibility and a very gentle touch, but he hasn't come up with a strong story that would pull his many observations together. Wang's computer executive is the best thing in the movie; he's an assimilated yet dissatisfied man who, on the one hand, receives the contempt of his son for not being American enough, and on the other, gets passed over for head of his division because he's still perceived as Chinese. When the executive visits his sister's family, both the Americans and the Chinese turn out to have similar problems with their children. Wang employs a complicated network of contrasts and comparisons, and he's a funny and observant man. If only the movie were a little more exciting! Screenplay by Wang and Shirley Sun. PG. **56**

★ **HANNAH AND HER SISTERS**—(1 hr. 47 min., '86) A great film, the richest, most complex, and most fluent of Woody Allen's movies to date. The frame of the movie is the life of a large Manhattan family over a two-year period; the explicit subject is the varieties of love and romance; but the real matter of the movie is the search for what is good, solid, and genuine in life. Hannah (Mia Farrow), a retired actress and a mother, is the central figure—gentle, selfless, and apparently self-sufficient. Her younger sisters resent her a great deal. Holly (Dianne Wiest), who has failed at numerous careers, is so sensitive to the judgment of others that she detects nonexistent slights and insults. Wiest gives a sly, tough, dead-accurate performance as this New York neurotic. Beautiful Lee (Barbara Hershey) is unformed—sensual precisely because she doesn't know who she is. The principal motor of the plot is the desire that Hannah's husband (Michael Caine) feels for Lee, and the effects of their affair on the family. Running in counterpoint are the struggles of Woody himself, here playing a TV producer. A hypochondriac of epic proportions, he undergoes a spiritual crisis and comes close to suicide. Though he finds a way out, the answer to his quest is in every frame of the movie, which celebrates not only life in New York but beauty and art. With Lloyd Nolan and Maureen O'Sullivan as the parents. (Feb. 10, 1986) PG-13. **11, 33, 47, 61, 200, 216, 311, 502, 523, 524, 627, 930, 954, 967, 971**

HARD CHOICES—(1 hr. 31 min., '85) A love story between a teenage boy in prison and a social worker, a woman in her thirties, who helps him escape. With Margaret Klenck, Gary McCleery, John Seitz, and John Sayles. Written and directed by Rick King. **84**

HOME OF THE BRAVE—(1 hr. 30 min., '86) In this concert film, Laurie Anderson's face and body make a great camera subject, and some of the imagery and sounds are suavely elegant, but the movie, unlike the Talking Heads' *Stop Making Sense*, is devoid of sustained interest and dramatic power. Dir. Anderson. (May 12, 1986) **4**

INVADERS FROM MARS—(1 hr. 34 min., '86) A new version of the 1953 sci-fi thriller, told from a young boy's point of view, about aliens who take over the minds of people in a small town. With Karen Black, Hunter Carson, Timothy Bottoms, Laraine Newman, Bud Cort, and Louise Fletcher. Screenplay by Dan O'Bannon and Don Jakoby, based on Richard Blake's screenplay for the original film. Dir. Tobe Hooper. PG. **3, 11, 37, 53, 68, 88, 89, 100, 109, 111, 113, 200, 205, 206, 215, 217, 219, 304, 306, 309, 313, 319, 504, 505, 509, 534, 600, 605, 607, 609, 618, 622, 702, 710, 713, 720, 724, 725, 754, 816, 903, 904, 911, 932, 938, 963**

THE KARATE KID PART II—(1 hr. 49 min., '86) Noriyuki "Pat" Morita and Ralph Macchio return as Miyagi and Daniel, his protégé, meeting new challenges in Miyagi's hometown on Okinawa. Written by Robert Mark Kamen, based on the characters he created for *The Karate Kid*. Dir. John G. Avildsen. PG. **20, 24, 39, 54, 88, 105, 109, 111, 200, 205, 206, 217, 218, 219, 219, 300, 302, 307, 315, 316, 318, 325, 401, 500, 504, 510, 511, 520, 522, 525, 530, 536, 601, 605, 611, 612, 620, 624, 631, 639, 640, 702, 707, 708, 710, 713, 725, 754, 758, 762, 808, 820, 900, 903, 910, 920, 938, 957, 958, 964, 968, 974**

LEGAL EAGLES—(1 hr. 54 min., '86) Reviewed in this issue. PG. **7, 32, 64, 85, 103, 113, 201, 203, 206, 213, 218, 302, 304, 305, 310, 316, 404, 505, 507, 510, 513, 521, 527, 528, 534, 607, 609, 612, 614, 619, 620, 632, 636, 640, 641, 643, 708, 711, 712, 717, 723, 754, 755, 759, 800, 804, 805, 807, 820, 905, 916, 917, 931, 952, 954, 962, 971, 973**

LETTER TO BREZHNEV—(1 hr. 34 min., '85) A raw-looking, bittersweet British film about two scrappy Liverpool girls who are forced to make the most of meager romantic choices. When a Soviet freighter docks for the night, Teresa (Margi Clarke) winds up with Sergei (Alfred Molina), a roly-poly Russkie with nary a word of English. For her, it's a night of pleasure. Elaine (Alexandra Pigg), on the other hand, falls completely in love with *her* sailor (Peter Firth), who swears his eternal love before boarding ship the next day. Soon he is writing letters proposing that Elaine come to Russia and marry him. Should she go? The movie's rueful irony is that life in Russia couldn't be much *worse* for her than it is in Liverpool. Director Chris Bernard may not have much faith in England's future, but he has a grieving fondness for the grimy present, and the movie thoroughly mixes its turnip-flavored cynicism with romantic hope. From England's enterprising Channel 4. (May 5, 1986) R. **54, 82**

THE MANHATTAN PROJECT—(2 hr., '86) Reviewed in this issue. PG-13. **10, 22, 30, 45, 55, 66, 109, 112, 113, 204, 217, 300, 302, 304, 308, 315, 316, 319, 405, 504, 505, 515, 518, 520, 532, 533, 600, 607, 609, 612, 613, 621, 624, 705, 707, 710, 713, 723, 725, 753, 756, 803, 808, 822, 904, 912, 922, 935, 939, 956, 963, 968, 974**

★ **MONA LISA**—(1 hr. 44 min., '86) A beautiful and heartbreaking gangster film, set in London and directed by the talented, Irish-born Neil Jordan. The great Bob Hoskins has his best role yet—he's the small-time strong-arm George, who returns from prison and is given a nothing job as cover and driver for Simone (Cathy Tyson), an elegant black prostitute. George is a violent yet upright fellow—an idiot in the Dostoyevskian sense of someone too innocent, too unimaginative, to take in the simple facts of evil in the world. Seven years earlier, he took the fall for the vicious London porn-world boss Mortwell (Michael Caine), and now he becomes Simone's protector, knight, and patsy. They make an odd but satisfying couple. Hoskins is short, barrel-chested, and balding, with a pugnacious nose and a mouth that can turn into an oval of rage. Cathy Tyson (Cicely's niece), only twenty, is physically astonishing—very tall, straight as an arrow, with the most beautiful mocha skin and thick, abundant hair. She has the singular, high-strung look of an Asian princess, and she talks like a princess, too, in low, soft, yet authoritative tones. When George falls for Simone, she murmurs a request—find a girl who has disappeared somewhere in Mortwell's domain. As George enters the Soho night world on his quest, composer Michael Kamen returns to the title song (a fifties Nat King Cole standard), and Jordan produces a mossy, underwater-grotto look. Everything in this movie works together—the drama has a wonderful fatalistic pull. (June 16, 1986) R. **56**

★ **MY BEAUTIFUL LAUNDRETTE**—(1 hr. 33 min., '85) A juicily entertaining movie written by Hanif Kureishi, a 29-year-old playwright who was born in London to a Pakistani father and an English mother. He creates a large Pakistani family settled in England and split between love and hate of its new country. The eighteen-year-old hero, Omar (Gordon Warnecke), is pulled back and forth between his father (Roshan Seth), a defeated left-wing journalist, and his uncle (Saeed Jaffrey), a successful entrepreneur. The uncle sets up Omar in business as manager of a failing South London laundromat, and Omar hires Johnny (Daniel Day Lewis), an old school friend and now an anti-Pakistani street tough. Soon the two are making a go of it in business and are climbing into bed together. The lovers cross racial and class barriers, but the movie is hardly an advertisement for gay Utopia. The condition of England is tragic: The Pakistanis, giddy from success, may be living up a storm, but the situation of Johnny and his English friends is hopeless. Stephen Frears directs with an appropriately raw visual palette. (Mar. 3, 1986) R. **84, 516, 530, 917, 963**

NOT QUITE PARADISE—(1 hr. 57 min., '86) The experiences of American and English travelers on an Israeli kibbutz. With Joanna Pacula and Sam Robards. Written by Paul Kember. Dir. Lewis Gilbert. R. **54**

POLTERGEIST II: THE OTHER SIDE—(1 hr. 31 min., '86) The Freeling family is once again tormented by supernatural forces. With JoBeth Williams, Craig T. Nelson, Heather O'Rourke, Oliver Robins, Julian Beck, and Zelda Rubinstein. Written by Michael Grais and Mark Victor. Dir. Brian Gibson. PG-13. **67, 85, 109, 113, 201, 203, 206, 214, 219, 300, 301, 305, 306, 308, 325, 401, 505, 510, 511, 513, 520, 521, 530, 534, 604, 607, 609, 611, 612, 614, 619, 624, 640, 641, 710, 713, 716, 722, 724, 725, 754, 802, 816, 819, 820, 902, 904, 916, 917, 919, 931, 933, 955, 964, 965**

★ **RAN**—(2 hr. 40 min., '85) In Japanese, English subtitles. Akira Kurosawa's grimly magnificent summing up—a bit stiff, to be sure, but great and moving in its way. "Men prefer sorrow over joy!" someone wails near the end, and this is surely Kurosawa's view as well. In this adaptation of *King Lear*, Lord Hidetora (Tatsuya Nakadai), who has spent 50 years pacifying the rival clans of his domain, cedes power to his oldest son, demanding that the two others support their brother. Immediately, the older brothers humiliate their father and betray each other, and the harsh but stable peace collapses into war. The carnage is awful, and at the climax, Lord Hidetora descends from the burning tower, a broken man. As always with Kurosawa, we're amazed by the heroic style, yet the formality feels cold and distant. Only Mieko Harada, as the eldest son's vengeful wife, escapes the director's glacial severity. It's an old man's film, but it still leaves you shaken. (Jan. 6, 1986) R. **82**

RAW DEAL—(1 hr. 37 min., '86) For the first hour or so, this Chicago-set thriller, starring Arnold Schwarzenegger, is quite entertaining. The screenwriters, Gary M. DeVore and Norman Wexler, and the director, John Irvin, have fashioned the hero's role for Arnold, and he has become an amusing actor. (You haven't lived until you've heard him complain that a criminal he once beat up "molested and *moo*tilated young women.") Schwarzenegger is an ex-FBI man who tries to win back his job by infiltrating the Chicago mob; the gangsters are played not by the usual Italianate heavies but by Sam Wanamaker, Paul Shenar, and Steven Hill. Kathryn Harrold shows up as a shady lady who hits the gambling tables, and Darren McGavin is a virtuous old cop. Despite these considerable pluses, however, the movie turns sour at the end when Arnold starts eliminating people with a machine gun. Can't we have a cease-fire, or at least an end to elimination scenes? R. **3, 20, 24, 33, 62, 88, 100, 105, 109, 113, 200, 205, 206, 214, 217, 219, 300, 304, 309, 315, 316, 320, 325, 400, 403, 510, 511, 513, 518, 520, 534, 536, 602, 605, 607, 609, 612, 613, 620, 631, 636, 637, 705, 707, 708, 710, 723, 725, 726, 754, 755, 758, 805, 810, 815, 819, 900, 903, 904, 918, 936, 940, 950, 952, 953, 964, 968**

★ **A ROOM WITH A VIEW**—(1 hr. 50 min., '86) The filmmaking team of James Ivory (director), Ismail Merchant (producer), and Ruth Prawer Jhabvala (screenwriter) has finally broken through. Their adaptation of E. M. Forster's early (1908) novel is funny, vivid, physically active, and gloriously beautiful. The filmmakers have kept Forster's ardent tone as well as his satirical wit. The heroine, Lucy Honeychurch (Helena Bonham Carter), is an upper-middle-class girl stifled by her upbringing. In Florence, confronted by sudden death and physical passion, she begins to wake up. Cranky and self-deluding, she's not a great heroine, but her unfinished character becomes a battleground on which the forces of social convention and paganism engage in desperate, almost violent struggle. Working with the cinematographer Tony Pierce-Roberts, Ivory produces the most handsome and exciting scenes of his career. The use of slightly overripe Puccini music completes the mood of sensuous expansion. Featuring Maggie Smith as the prurient chaperone Charlotte. With Julian Sands, Denholm Elliott, and Daniel Day Lewis. (Mar. 17, 1986) **51**

★ **SHOAH**—(9 hr. 23 min., '85; usually shown in two parts) In several languages, Eng. subtitles. One of the greatest documentaries in the history of the cinema. Claude Lanzmann spent ten years putting together this extraordinary work about the Holocaust—a film far more original in technique, far stranger and more obsessive than one might expect. Lanzmann conducts interviews with three groups of people: Jewish survivors of the Polish death camps; former Nazis; and Polish witnesses to the catastrophe, some of whom reach levels of incomparable eloquence or stupidity. Flying brazenly in the face of common sense and convention, Lanzmann includes not a single moment of archival footage. Instead, as the horrifying testimony—the stories of people herded, stripped, gassed, burned—continues on the soundtrack, Lanzmann shows us images of the camps as they look today. The effect of this disjunction of image and words is to make one re-create the events in one's head—a technique that attains shattering power. The movie is an ongoing debate between history and disbelief; it has a kind of musical feeling for repetition, meditation, crescendo, release. (Oct. 28, 1985) At the New Community Cinema (See **Museums, Societies, Etc.**)

SHORT CIRCUIT—(1 hr. 39 min., '86) A comedy about the adventures of a robot designed for military use that comes alive and masterminds its own escape. With Ally Sheedy, Steve Guttenberg, Fisher Stevens, Austin Pendleton, and G. W. Bailey. Written by S. S. Wilson and Brent Maddock. Dir. John Badham. PG. **20, 34, 60, 85, 103, 109, 200, 204, 214, 215, 218, 302, 304, 306, 307, 315, 505, 506, 513, 515, 520, 531, 533, 600, 606, 610, 611, 612, 613, 617, 618, 620, 631, 642, 702, 703, 710, 713, 725, 754, 765, 801, 814, 820, 905, 920, 939, 963, 968, 974**

SIGNAL 7—(1 hr. 32 min., '83) A day in the lives of two middle-aged San Francisco cab drivers who dream of being successful actors. With Bill Ackridge and Dan Leegant. Written by the cast; story by Rob Nilsson. Dir. Nilsson. **5**

SPACECAMP—(1 hr. 52 min., '86) A routine family entertainment about a female astronaut (Kate Capshaw) and a group of five kids at a NASA-run space camp who accidentally get launched in the space shuttle. The movie has unfortunately been overtaken by the recent disaster, and when the kids in the shuttle worry about blowing up, you shudder. Dir. Harry Winer. PG. **21, 33, 49, 85, 102, 105, 111, 113, 204, 208, 217, 300, 304, 309, 310, 312, 316, 320, 322, 326, 404, 506, 507, 510, 513, 515, 520, 527, 533, 536, 601, 607, 609, 611, 612, 613, 620, 624, 629, 639, 707, 708, 714, 722, 757, 762, 801, 818, 820, 901, 905, 919, 920, 933, 952, 953, 963**

SWEET LIBERTY—(1 hr. 46 min., '86) Writer-director-star Alan Alda's low-voltage attempt to make a satirical epic on moviemaking. Alda plays a professor whose best-selling book about the Revolutionary War is bought by Hollywood. When the film company shows up to shoot in the town where he teaches, the naive Alda, expecting a faithful adaptation, is shocked to see the young, cynical director (Saul Rubinek) turn his book into a romp for kids. Some of the performances are fun—Michael Caine as the untrustworthy, swashbuckling Brit star; beautiful Michelle Pfeiffer as a ruthless young actress. But it quickly becomes clear that Alda doesn't have much of anything on his mind; he's not angry enough to mount a truly aggressive attack on Hollywood venality. *Sweet Liberty* rambles on amiably and pointlessly until it runs out of pleasant, second-rate ideas and just stops. With Bob Hoskins. (May 26, 1986) PG. **10, 64, 200, 205, 216, 302, 321, 323, 510, 517, 521, 527, 529, 607, 609, 625, 627, 628, 632, 640, 642, 714, 715, 717, 723, 800, 805, 807, 814, 916, 931, 958, 962, 971, 973**

TEA IN THE HAREM—(1 hr. 50 min., '85) In French, Eng. subtitles. The dreary escapades of two teenagers—one French, one of Algerian descent—living in the high-rise tenements on the fringes of Paris. The movie is unsentimental and often intelligent, but it's also flat and uninvolving, and the two actors are no more than moderately appealing. With Kader Boukhanef and Remi Martin. Written and directed by Mehdi Charef, based on his novel. **81**

3 MEN AND A CRADLE—(1 hr. 40 min., '85) In French, Eng. subtitles. You can probably figure out most of the plot from the title: three girl-chasers sharing a Paris apartment . . . an adorable baby girl deposited at the front door . . . peepee on the couch . . . lullabies at night . . . mama returns . . . misery. The director, Coline Serreau, knows how to give the women in the audience a belly laugh of revenge. Juggling their work schedules, the three men just barely manage to untangle the mysteries of feeding, diapers, and teething. And Serreau is good on such things as the men's unwillingness to let anyone see how much they love the baby, and on the mutual antagonism between parents and childless couples. But the picture is a commercial French farce, and the theatrical efficiency of the plot leaves you a little disgusted by the end. For this subject, farce may not be enough. With Roland Giraud, André Dussolier, and Michel Boujenah. (May 19, 1986) PG-13. **63**

TOP GUN—(1 hr. 49 min., '86) The first wrapped-in-Mylar package of the season. This tumescent hymn to the sexiness of flying is a bit of a put-on. Producers Don Simpson and Jerry Bruckheimer seem to favor a beefcake approach to heroism, and the director, ex-adman Tony Scott, fetishizes everything. On the one hand, the pilots are milked for their rock star-biker boy potential; the movie is filled with sexual imagery and innuendos. Kelly McGillis, her blonde hair long and full, shows up as an astrophysicist who engages ace pilot Tom Cruise in solemn banter about thrust ratios. On the other hand, the plot is purposely square and regressive. Cruise, like Tyrone Power, is a good-looking hotshot who takes too many chances—he's "dangerous." In the dreary tradition of these movies, the death of his best friend (Anthony Edwards) improves his character. The pilots, the Navy's best, have been sent to a special training school where they compete for a dog-fighting trophy. The filmmakers must know the boys are swatting at whiffle balls, because at the end, on a carrier in the Indian Ocean, the men go up against Soviet MIGs. *Top Gun* is a gleaming techno-dream of clean-limbed young studs blasting evil out of the air. The aerial footage is spectacular. (May 19, 1986) PG. **25, 31, 67, 85, 103, 113, 201, 203, 206, 213, 305, 307, 317, 318, 401, 506, 507, 510, 513, 519, 529, 534, 602, 607, 609, 612, 618, 624, 640, 641, 643, 700, 701, 705, 710, 712, 714, 717, 723, 755, 764, 802, 809, 818, 821, 901, 905, 918, 922, 951, 952, 963, 968**

★ **THE TRIP TO BOUNTIFUL**—(1 hr. 46 min., '85) Geraldine Page caps a long and distinguished career with this powerful performance as an old woman who escapes from the Houston apartment of her son and daughter-in-law and journeys to her birthplace on the Gulf Coast, a farming town now empty and desolate. Horton Foote, adapting his own play, writes well of the mixed anxieties and drives of old age, and Page plays the role as if finding new corners of the heroine's mind at every moment. The trip to her birthplace is also a trip to the past, the roots of memory, and the source of love. With John Heard and Carlin Glynn. (Apr. 7, 1986) PG. **81, 537, 708, 709, 970**

★ **VAGABOND**—(1 hr. 45 min., '85) In French, Eng. subtitles. Agnès Varda's bleakly beautiful and very stern movie about a young female drifter, Mona (Sandrine Bonnaire). Surly, ungrateful, pleasureless, Mona wanders around the South of France in the winter and finally freezes to death, in a ditch, all alone. Although her fate is horrifying, it cannot be called gratuitous or unexpected. In a ghastly way, Mona fulfills herself. Varda makes her a study in the perversity of freedom. Mona is free to make all the wrong choices. And precisely because she barely wants to live, she provokes the many people who encounter her. An entire provincial society—farmers, immigrant workers, thugs, college professors—reveals itself in its amazed recoil from her. Varda works in an anecdotal and severe way, but the encounters form a pattern, and the mournfulness is beautifully sustained, like a fine piece of chamber music. Young Sandrine Bonnaire has the right impervious quality for Mona; she never distances herself from this weird, hostile girl, and she pulls off a death scene that is physically convincing and terrifying. Her Mona is a rare, unforgettable impersonation. With Macha Méril. (May 26, 1986) **81**

WHAT HAPPENED TO KEROUAC?—(1 hr. 36 min., '85) A documentary portrait of writer Jack Kerouac, including Kerouac's television appearance on both *The Steve Allen Show* in 1959 and William Buckley's *Firing Line* in 1968, footage from Rudy Burckhardt's films, and featuring William Burroughs, Neal Cassady, Allen Ginsberg, Gregory Corso, and Lawrence Ferlinghetti. Dir. Richard Lerner and Lewis MacAdams. **82**

REVIVALS

ATLANTIC CITY—(1 hr. 45 min., '81) Written by playwright John Guare and directed by Louis Malle, *Atlantic City*, though a little wan and precious, is an affectionate look at the city's transformation from tattered old tart to sparkling young whore (it was shot on location in 1978—the year the first casino opened). Burt Lancaster is memorable as an aging petty criminal—dressed like an Italian cavalier in white suits, Lancaster looks at young hustler Susan Sarandon with his tired old eyes, and the movie's conceits almost seem like poetry. **2**

DEMON POND—(2 hr. 3 min., '82) In Japanese, Eng. subtitles. A humorous, eccentric, and lightly poetic fable about an enchanted pond and the folly of the villagers who live nearby. Tamasaburo Bando, the great Kabuki actor who plays female roles, gives two passionately stylized performances as the dragon princess of the pond and as a beautiful woman who tends to the pond's spirits. The special effects are refreshingly lyrical and painterly for audiences overdosed on Hollywood-style fantasy. Dir. Masahiro Shinoda. **86**

DRESSED TO KILL (1980)—(1 hr. 45 min.) Violent, erotic, and wickedly funny, Brian De Palma's thriller is propelled forward by scenes so juicily sensational that they pass over into gleeful absurdity. Angie Dickinson is the restless housewife who, without exchanging a word, picks up a total stranger at the Metropolitan Museum of Art. The movie is about the way female fantasies link up with the madness in men. With Nancy Allen, Keith Gordon, and Michael Caine. **9**

THE 400 BLOWS—(1 hr. 29 min., '59) In French, Eng. subtitles. François Truffaut's first film and one of his greatest, an exhilarating study (largely autobiographical) of a young boy, Antoine Doinel, who mutinies against petty-bourgeois mean-spiritedness at home and in school. With Jean-Pierre Léaud, in a performance he has never equaled. **1**

GALLIPOLI—(1 hr. 50 min., '81) A lyrical and anecdotal movie about two young Australians, played by Mark Lee and Mel Gibson, who escape the boredom of barely-settled Western Australia and meet their destiny in the Gallipoli campaign of World War I. The theme is familiar—the needless slaughter of valiant youth—and director Peter Weir doesn't have much dramatic sense, but visually the movie is very striking. **9**

GILDA—(1 hr. 50 min., '46) An amusing and sinister triangle drama with Glenn Ford and George Macready fighting for the favors of Rita Hayworth as the dazzling heroine, who at one point sings "Put the Blame on Mame" in a self-mocking, sexy way. Some critics think the romance here is really a crypto-homosexual one between the two men, so you may want to watch all the business with the walking stick. Dir. Charles Vidor. **8**

IT HAPPENED ONE NIGHT—(1 hr. 45 min., '34) Clark Gable's macho charm seems dated now, but Claudette Colbert is, as usual, exquisite in this comedy about a runaway heiress and a newspaperman who fall in love on a cross-country chase. Not as good as the faster-paced screwball comedies of the Depression, but still a classic. Dir. Frank Capra. **8**

LOCAL HERO—(1 hr. 51 min., '83) Scottish writer-director Bill Forsyth creates a mood of lulling whimsy in this tale about an ambitious young oil executive from Houston (Peter Riegert) who is sent by his boss (Burt Lancaster) to buy (lock, stock, and barrel) a small Scottish village in order to turn it into a refinery. Arriving at the place, the young American falls under a spell. *Local Hero* is *Brigadoon* without bagpipes and men dancing in tartans—a triumph of originality. **2**

THAT OBSCURE OBJECT OF DESIRE—(1 hr. 40 min., '77) In French, Eng. subtitles. A funny, charming, playfully mysterious comedy that comments on the precarious state of the world. A bourgeois gentleman in Spain pursues an elusive, tantalizing woman (played by two actresses interchangeably—you have to see the picture to get the joke). With Fernando Rey, Carole Bouquet, and Angela Molina. Dir. Luis Buñuel. **1**

TOUCH OF EVIL—(Uncut: 1 hr. 48 min., '58) One of Orson Welles's greatest films. Welles plays a corrupt border-town police chief, Charlton Heston a Mexican narcotics investigator; these two plus Janet Leigh, Marlene Dietrich, Akim Tamiroff, Joseph Calleia, and a variety of others sneak around and drop insinuations about one another in a wonderfully complicated and suggestive plot that successfully challenges conventional notions of good and evil. Welles's direction is endlessly fascinating. **83**

WUTHERING HEIGHTS (1939)—(1 hr. 43 min.) A classic, hauntingly lovely film adaptation of Emily Brontë's gothic romance set in Yorkshire. With Merle Oberon, Laurence Olivier, and Geraldine Fitzgerald. Dir. William Wyler. **8**

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BROADWAY

Previews and Openings

Thursday, June 19

ARSENIC AND OLD LACE—Jean Stapleton, Tony Roberts, Polly Holliday, William Hickey, and Abe Vigoda are the stars of a revival of the 1941 comedy hit by Joseph Kesselring; directed by Brian Murray. It's about two utterly charming, extremely altruistic, elderly ladies, with a helpful nephew, who wish everybody to be happy, and if everybody is *not* happy, then they had better be, because the ladies will see to it that they do not suffer any more. Tues. thru Thurs. at 8 p.m.; $20 to $28.50; Fri. and Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $22 to $32; Wed. at 2 p.m. $17 to $27. Previews start 6/19 prior to a 6/26 opening. **46th Street Theatre,** 226 West 46th Street (221-1211). 2 hr. 20 min. All major credit cards.

Now Playing

BENEFACTORS—David Birney, Maureen Anderman, Mary Beth Hurt, and Simon Jones are the very able stars of a play by Michael (*Noises Off*) Frayn which takes place in the 1960s in London, and is about two couples who turn a neighborly relationship into bitter rivalry; directed by Michael Blakemore. Tues. thru Thurs. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $30 to $37.50; Fri. and Sat. at 8 p.m., $32.50 to $40; Wed. at 2 p.m., $27.50 to $35. **Brooks Atkinson Theatre,** 256 West 47th Street (245-3430). 2 hr. 10 min. All major credit cards. **IRLS**

BIG RIVER—Musical based on Mark Twain's *The Adventures of Huckleberry Finn,* with book by William Hauptman, music and lyrics by Roger Miller; directed by Des McAnuff. Featured in the cast are Susan Browning, Franz Jones, Clint Allen, Andi Henig, Jennifer Leigh Warren, Bob Gunton, Larry Riley, Martin Moran, and Aramis Estevez. There are enjoyable performances from all, masterly sets, and rhythmic direction. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $36 to $45; Wed. at 2 p.m., $32 to $40. **Eugene O'Neill Theatre,** 230 West 49th Street (246-0220). 2 hr. 35 min. All major credit cards. ●

BILOXI BLUES—Jonathan Silverman is the present star of Neil Simon's sequel to *Brighton Beach Memoirs;* directed by Gene Saks. It takes place in Biloxi, Mississippi, where our young friend Eugene, now in the service, is stationed during the '40s and learning about life from his new pals as well as various bars and the local denizens. Featured in the cast are Randall Edwards, Mark Nelson, Lisa Waltz, Jim Fyfe, Mark McDermott, James Anthony Shanta, Geoffrey Sharp, and Jamey Sheridan. The whole production is great—the staging, the scenery, the costumes, the lighting, *and* the stunning ensemble acting. Mon. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m., $20 to $37.50. **Neil Simon Theatre,** 250 West 52nd Street (757-8646). 2 hr. 40 min. All major credit cards. **IRLS**

THE BOYS IN AUTUMN—George C. Scott and John Cullum star in a two-character play by Bernard Sabath about Tom Sawyer and Huckleberry Finn in their adult years; directed by Theodore Mann. Tues. thru Fri. at 8 p.m. and Sat. at 2 p.m., Sun. at 3 p.m., $30; Sat. at 8 p.m., $33. **Circle in the Square Theatre,** 1633 Broadway (581-0720). 1 hr. 40 min. All major credit cards. **IRLS**

LA CAGE AUX FOLLES—Walter Charles and Robert Stack are the stars of a musical comedy set in the South of France, based on the French stage comedy by Jean Poiret; book by Harvey Fierstein, music by Jerry Herman; directed by Arthur Laurents. The show is a blend of drag-queen spectacle and domestic tenderness and a quietly moving love story, with glorious sets and costumes. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $37.50 to $47.50; Wed. at 2 p.m., $32.50 to $42.50; some balcony seats $10 at each performance (if you get there early). **Palace Theatre,** Broadway and 47th Street (757-2626). 2 hr. 40 min. All major credit cards.● ● **IRLS**

CATS—The London musical plays here with a cast of 23 talented American "cats," and is based on T. S. Eliot's *Old Possum's Book of Practical Cats,* with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. Splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction; there's almost too much dazzlement. Mon. thru Fri. at 8 p.m., Sat. at 2 and 8 p.m., $30 to $45; Wed. at 2 p.m., $25 to $40. **Winter Garden Theatre,** Broadway and 50th Street (239-6200). 2 hr. 45 min. All major credit cards. ● ● **IRLS**

A CHORUS LINE—Every generation needs its own backstage legend, and here's a worthy descendant of the early great film classics. Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Mon. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m.; $30 to $45. Practically none of the original cast remains, but the replacements are entirely satisfactory. **Shubert Theatre,** 225 West 44th Street (239-6200). 2 hr. 10 min. All major credit cards. ● ●

42ND STREET—Dolores Gray, Jamie Ross, Clare Leach, and Lee Roy Reams are the present stars in a musical based on the novel by Bradford Ropes which was made into the 1933 film. Clear? Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion; the book is by Michael Stewart and Mark Bramble; the music and lyrics are by Harry Warren and Al Dubin. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m.; $27.50 to $45; Wed. at 2 p.m.; $20 to $35. **Majestic Theatre,** 247 West 44th Street (239-6200). 2 hr. 15 min. All major credit cards. **IRLS** ● ●

THE HOUSE OF BLUE LEAVES—A perky revival of John Guare's 1971 spooky and hilarious comedy, directed by Jerry Zaks. Featured are a sublime trio of actors—John Mahoney, Swoozie Kurtz, Stockard Channing. Also featured in the cast are Danny Aiello, Patricia Clarkson, Ann Talman, Ben Stiller, and Jane Cecil. Tues. thru Sat. at 8 p.m., Wed., Sat., and Sun. at 2 p.m.; $15 to $30. **Vivian Beaumont Theatre** at Lincoln Center, 150 West 65th Street (239-6200). All major credit cards. **IRLS**

I'M NOT RAPPAPORT—Judd Hirsch and Cleavon Little are the stars of Herb (*A Thousand Clowns*) Gardner's comedy, set in and around Central Park, focusing on the life-affirming relationship between two youthful old-timers; directed by Dan Sullivan. Tues. thru Sat. at 8 p.m., $30 to $37.50, Wed. and Sat. at 2 p.m., Sun. at 3 p.m., $27.50 to $32.50. **Booth Theatre,** 222 West 45th Street (239-6200). 2 hr. 15 min. All major credit cards. **IRLS**

LONG DAY'S JOURNEY INTO NIGHT—Jack Lemmon stars as James Tyrone in a revival of Eugene O'Neill's semi-autobiographical play; directed by Jonathan Miller. Featured in the cast are Bethel Leslie, Peter Gallagher, Kevin Spacey, and Jodie Lynne McClintock. Tues. thru Sat. at 8 p.m., Wed. at 2 p.m., $20 to $37.50. **Broadhurst Theatre,** 235 West 44th Street (239-6200). 2 hr. 45 min. All major credit cards.

MUMMENSCHANZ—A concoction of magic and mime has come uptown from its successful run at an Off Broadway theater. Andres Bossard, Floriana Frassetto, and Bernie Schurch created this pantomime show and peopled it with an entire company of geometric and abstract shapes. Tues. thru Thurs. at 8 p.m., $22.50 to $32.50; Fri. and Sat. at 8 p.m. $25 to $35; Wed., Sat., at 2 p.m., Sun. at 3 p.m. $20 and $30. **Helen Hayes Theatre,** 240 West 44th Street (944-9450). All major credit cards.

THE MYSTERY OF EDWIN DROOD—Rupert Holmes's musical (suggested by Charles Dickens's unfinished novel) lets the audience complete what Dickens was unable to do; directed by Wilford Leach. Featured in the cast are Betty Buckley, Loretta Swit, George Rose, Patti Cohenour, and Howard McGillin. The indoor version proves as frisky as the Central Park original, and the Victorian music-hall atmosphere is even more persuasive in a red-plush setting. Mon. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m. All performances except for those on Wed. at 2 p.m. ($25 and $35) are $35 and $45. $10 tickets for last row in balcony are on sale the day of the performance. **Imperial Theatre,** 249 West 45th Street (239-6200). 2 hr. 15 min. All major credit cards. **IRLS**

OH! CALCUTTA!—Long-running erotic revue, devised by Kenneth Tynan. Among the authors and composers who have contributed material are Jules Feiffer, John Lennon, Leonard Melfi, Robert Benton, Dan Greenburg, Leonore Kandel, Sam Shepard, and Sherman Yellen; choreography by Margo Sappington; directed by Jacques Levy. Mon. thru Fri. at 8 p.m., Sat. at 7 & 9:30 p.m., Sun. at 3 & 7 p.m., Wed. at 2 p.m.; $30 to $45. **Edison Theatre,** 240 West 47th Street (302-2302). 2 hr. All major credit cards. ● ● **IRLS**

THE PETITION—Jessica Tandy and Hume Cronyn star in a play by Brian (*Whose Life Is It Anyway?*) Clark, set in England, celebrating the 50-year marriage of a British army general and his wife; directed by Peter Hall. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m.; $30 to $35; Wed. at 2 p.m., $20 to $30. **John Golden Theatre,** 252 West 45th Street (239-6200). 2 hr. All major credit cards.**IRLS**

THE SEARCH FOR SIGNS OF INTELLIGENT LIFE IN THE UNIVERSE—Lily Tomlin appears to her best advantage in a solo-theater piece written and directed by Jane Wagner. She is certainly a gifted comedienne, and in her writer she has one who fits her range and requirements to a T. Mon. thru Tues. at 8 p.m., Fri. at 7 p.m., Sat. at 2 p.m., $17.50 to $35. Wed. at 2 p.m., $12.50 to $30; Sat. at 8 p.m., $20 to $37.50. **Plymouth Theatre,** 236 West 45th Street (239-6200). All major credit cards. 2 hr. 30 min. **IRLS**

SOCIAL SECURITY—Marlo Thomas and Ron Silver star in Andrew Bergman's comedy, directed by Mike Nichols. Set in New York City, the play takes on art, money, sex, and motherhood. Featured in the cast are Joanna Gleason, Kenneth Welsh, Olympia Dukakis, and Stefan Schnabel. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $27.50 to $37.50; Wed. at 2 p.m., $22.50 to $32.50. **Ethel Barrymore Theatre,** 243 West 47th Street (239-6200). 1 hr. 45 min. All major credit cards. **IRLS**

SONG & DANCE—Bernadette Peters stars and shines as a young English girl on her own in America; music by Andrew Lloyd Webber, lyrics by Don Black; directed by Richard Maltby Jr.; choreographed by Peter Martins. Featured in the cast are Victor Barbee, Buddy Balough, Gregg Burge, Denise Faye, Gregory Mithell, Scott Wise, Cynthia Onrubia, Charlotte d'Amboise, and Mary Ellen Stuart. Mon. thru Fri. at 8 p.m., Sat. at

2 and 8 p.m., $35 to $45; Wed. at 2 p.m., $27.50 to $37.50. **Royale Theatre,** 242 West 45th Street (239-6200). 2 hr. 30 min. All major credit cards. IRLS.

SWEET CHARITY—Debbie Allen stars in a revival of the musical by Neil Simon, Cy Coleman, and Dorothy Fields; directed and choreographed by Bob Fosse. Featured in the cast are Michael Rupert, Bebe Neuwirth, Allison Williams, Mark Jacoby, Irving Allen Lee, Lee Wilkof, andCelia Tackaberry. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $30 to $45; Wed. at 2 p.m., $25 to $40. **Minskoff Theatre,** 45th Street and Broadway (944-9300). 2 hr. 10 min. All major credit cards. **IRLS**

OFF BROADWAY

AFFINITY—Karimah's play about a mother who returns to her family after nearly twenty years in prison and learns her children have been told she was dead; directed by Roderick Giles. Fri. and Sat. at 8 p.m., Sun. at 3 p.m.; $12; thru 6/29. **National Black Theatre,** 2033 Fifth Avenue (427-5615).

AUNT DAN AND LEMON—Wallace Shawn's play about the relationship between a charismatic woman and a sickly child; directed by Max Stafford-Clark, now starring Pippa Pearthree (in the title role) and Pamela Reed. Tues. thru Sat. at 8 p.m., Sat. and Sun. at 3 p.m.; $20 to $25; thru 6/29. **Public Theatre/Martinson Hall,** 425 Lafayette Street (598-7150).

BLUES FOR A GOSPEL QUEEN—A musical with book and lyrics by Don Evans, based on the life of Mahalia Jackson from her years as a church soloist to her rise as an internationally renowned gospel singer; with music by John Lewis. With Kathi Walker, Yolanda Graves, Arthur French, and Freeda Davidson. Wed.–Fri. at 8, Sat. at 3 & 8, Sun. at 4; $6–$12. **Billie Holiday,** 1368 Fulton Street, Brooklyn (718-636-0918).

BURIED CHILD—Revival of Sam Shepard's Pulitzer Prize–winning play which describes the emotional and economic decay of an American family; directed by Stephen Siegel. Featured in the cast are Joe Ambrose, Joe Viviani, Alexa Lambert, Edward J. Cunningham, Arden Lewis, Harriet DeVeto, Robert d'Santos, Chuck Pooler, Barbara Brandon, Tom Smolinski, and Michael Ferman. Wed. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m., Sun. at 3 p.m.; $12; thru 7/22. **Bouwerie Lane Theatre,** 320 Bowery (718-983-1393).

BURNING PATIENCE—Chilean exile Antonio Skarmeta's controversial play, translated by Marion Peter Holt, takes place in a small romantic fishing village on the coast of Chile where the poet Pablo Neruda spent his last days; directed by Paul Zimet. Featured in the cast are Gregorio Rosenblum (as Neruda), Monique Cintron and Angel David (as young lovers), and Lola Pashalinski. Wed. thru Sun. at 8 p.m., Sat. and Sun. at 3 p.m.; $12. **INTAR Hispanic American Arts Center,** 420 West 42nd Street (279-4200).

ELECTRIC MAN—Phil Bruns stars in Mark Eisenstein's comedy which zeroes in on a microphone, a comedian, and an electric chair; directed by James Karr. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $20 to $22. **Actors Playhouse,** 100 Seventh Avenue South (691-6226).

THE FANTASTICS—A musical fable in its 27th year which has spawned in its time plenty of talent. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7:30 p.m.; $22 to $26. **Sullivan Street Theater,** 181 Sullivan Street (674-3838).

THE FURTHER ADVENTURES OF KATHY AND MO—Written by and starring Kathy Najimy and Mo Gaffney, play examines the politics of our time and saritizes modern society; directed by Don Scardino. Mon. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m.; $14 to $16. **The Second Stage,** 2162 Broadway (873-6103).

GOBLIN MARKET—Terri Klausner and Ann Morrison star in a musica erotica by Polly Pen and Peggy Harmon; directed by Andre Ernotte; based on the 19th-century poem by Christina Rossetti about two sisters who recreate a magical childhood world of terror and delight. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $22.50 to $27.50. **Circle in the Square Downtown,** 159 Bleecker St. (254-6330).

THE GOLDEN LAND—Musical by Zalmen Mlotek and Moishe Rosenfeld, directed by Jacques Levy and choreographed by Donald Saddler, is a selection of over 40 scenes and songs of the Jewish immigrant experience beginning at Ellis Island. Wed. thru Sat. at 8 p.m., Wed. and Sat. at 2:30 p.m., Sun. at 1 and 5 p.m., Wed. at 2:30 p.m. **Second Avenue Theatre,** 12th Street and Second Avenue (674-1460).

HAMLETMACHINE—A new adaptation of the Shakespeare play by Heiner Muller, staged by Robert Wilson, performed by the Undergraduate Drama Department of NYU. Mon. thru Fri. at 8 p.m., Sat. at 6 and 9 p.m.; $20; thru 6/28. **Mainstage Two Theatre,** 721 Broadway (598-7074).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult film classic, this weird and funny musical, now in its fourth year, is set in a shop run by a botanical genius with a flair for experimentation. The appropriate music is by Alan Menken; the book and lyrics are by Howard Ashman. A man-eating plant stars, enacted kinetically by Lynn Hippen and vocally by Ron Taylor. Featured in the cast are Marsha Skaggs, Andrew Hill Newman, Fyvush Finkel, Ken Land, Suzanne Douglas, Louise Robinson, and Tena Wilson. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 2 and 5 p.m., $27.50 to $35. **Orpheum Theatre,** 126 Second Avenue (477-2477). ● ●

MAMA I WANT TO SING—A wonderfully rewarding gospel musical, by Vy Higginsen (who narrates) and Kenneth Wydro, about a young girl in the church choir who dreams of becoming a pop singer. Wed. thru Fri. at 8 p.m., Sat. at 2, 5 and 8 p.m., Sun. at 3 p.m.; $10 to $19.95. Thurs. performance at 11 a.m., all seats are $10. **Heckscher Theatre,** Fifth Avenue at 104th Street (534-2804). ● ●

MASTER CLASS—Len Cariou, Werner Klemperer, Austin Pendleton, and Philip Bosco star in David Pownall's play about Prokofiev, Shostakovich, Stalin, and Zhdanov; directed by Frank Corsaro. The encounter of these men takes place in 1948 during a musicians' conference, convened by the Soviets to purge Russian music of its "anti-democratic tendencies." Tues.–Sat. at 8 p.m., Wed., Sat., and Sun. at 2; thru 7/6. **Roundabout,** 100 East 17th Street (420-1883).

MONOLOGUIST SPALDING GRAY—*Swimming to Cambodia,* based on Gray's own experiences as an actor in the film *The Killing Fields.* Tues. thru Sat. at 8 p.m., Sun. at 7:30 p.m., Sat. at 2 p.m.; $10 to $15; thru 6/22. **Mitzi Newhouse Theatre,** 150 West 65th Street (239-6200). **IRLS**

NATIONAL LAMPOON'S CLASS OF '86—Musical comedy entertainment about today's world from the people who brought you *National Lampoon's Animal House, Lemmings,* and *Vacation.* Tues.–Thurs. at 8, Fri. & Sat. at 7:30 & 10:30, Sun. at 5; $15–$24. **Village Gate,** Bleeker and Thompson Sts. (475-5120).

THE NICE AND THE NASTY—Mark O'Donnell's comedy about the effects of the media in America; directed by Douglas Hughes. With James McDonnell, David O'Brien, and Marianne Owen. Tues.–Fri. at 8 p.m., Sat. at 7 & 10 p.m., Sun. at 3 & 7 p.m; $19 to $22. Playwrights Horizons **at Mainstage Theatre,** 416 West 42nd Street (279-4200) Closed.

NUNSENSE—Dan Goggin's musical misadventures of five nuns, from the order of the Little Sisters of Hoboboken, trying to mount a talent show to raise money for a good cause. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7; $25 to $27.50. **Sheridan Square Playhouse,** at the Circle Repertory Theatre, 99 Seventh Avenue South (924-7100).

OLYMPUS ON MY MIND—Lewis J. Stadlen stars in a musical comedy by Barry Harman and Grant Sturiale, about Jupiter who spends a night with a mortal woman. With Ron Raines and Peggy Hewett. Wed.–Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $20 . **Actors Theatre,** 120 W. 28th St. (645-0783).

PENN & TELLER—Talented stand-up artists in an uproarious carnival sideshow-type entertainment, supervised by Art Wolff, do a few cool things. Schedules change weekly; call theatre for particulars. $20 to $26. **Westside Arts,** 407 West 43rd Street (541-8394).

THE PERFECT PARTY—A. R. Gurney Jr.'s play about a party which turns into a comedy of errors; directed by John Tillinger. Featured in the cast are John Cunningham, Charlotte Moore, Debra Mooney, Stephen Pearlman, and June Gable. Tues. thru Fri. at 8 p.m. Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $10 to $20. **Studio Theatre,** 416 West 42nd Street (279-4200). 6/24, play moves to the **Astor Place Theater**, and the prices will be $20 to $25..

PERSONALS—Musical revue about people searching for companionship, sex, etc., in the classifieds; story by David Crane, Seth Friedman, Marta Kauffman, and music by nine composers and lyricists; directed by Paul Lazarus. Featured in the cast are Hal Robinson, Marcus Olson, Nancy Opel, Laura Dean, Jeff Keller, and Dee Hoty. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $22.50–$32.50. **Minetta Lane Theater,** 18 Minetta Lane (420-8000).

PLUTUS!—A musical comedy collaboration by Billy Bergman and Stephen Paul Miller loosely adapted from Aristophanes' story about what happens when the sight of the blind God of Wealth is restored; directed by Barbara Vann, with music by Carol Henry. Thurs. thru Sat. at 8 p.m.; $6 to $8; thru 6/28. **Medicine Show Theatre,** 6 West 18th Street (255-4991).

SILLS & COMPANY—An evening of improvisational theater games, led by Paul Sills. No script exists and games are improvised differently for each performance. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 p.m., Wed. at 2 p.m.; $15 to $26. **Lamb's Theatre,** 130 West 44th Street (997-1780).

TEN BY TENNESSEE—A retrospective of Williams's one-act plays, directed by Michael Kahn, and presented in alternating performances of five plays each. Program A: *The Lady of Larkspur Lotion, Talk to Me Like the Rain, Portrait of a Madonna, The Unsatisfactory Supper, The Long Goodbye.* Program B: *Auto-Da-Fé, The Strangest Kind of Romance, A Perfect Analysis Given by a Parrot, This Property Is Condemned.* Featured in the casts are Lisa Banes, Laura Hicks, Derek Smith, Mary Lou Rosato, Richard Howard, and Anderson Matthews. $25; thru 7/13. Call theater for specifics. **Lucille Lortel,** 121 Christopher Street (307-7171). **IRLS**

THE TEXAS DREAM BAR JAMBOREE—Bob Brittan's musical, directed by Howard Rossen, with a cast of six accompanied by a small ensemble. 6/20–22, 27–29 at 8, 6/22 & 29 at 3; $6. **Theatre of the Riverside Church,** , 130th St. & the Drive (864-2929).

TRINITY SITE—Janeice Scarbrough's play, featuring Christopher Curry, Royana Black, Patricia Richardson, and Mark Metcalf, is about a family which faces the loss of both its home and its hopes for the future when the government acquires its farm land for an atomic-test site; directed by William Ludel. Tues. thru Sat. at 8, Sun. at 3 & 7:30; thru 6/29; $11 thru $14. **WPA Theatre**, 519 West 23rd Street (206-0523).

TWENTY-ONE A—Kevin Kling stars in his own play, portraying eight wildly disparate characters on a bus line. Mon.–Wed. at 8, Wed. also at 2; thru 6/25; $15. **Westside Arts,** 407 West 43rd Street (541-8394).

VAMPIRE LESBIANS OF SODOM—Charles Busch's delightfully funny and imaginative play, which follows the curtain-raiser, *Sleeping Beauty or Coma,* both directed by Kenneth Elliott. Stars are the author and Becky London. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $20 to $22.50. **Provincetown Theatre,** 133 Macdougal Street (477-5048).●

VIENNA: LUSTHAUS—Music-theater work by Richard Peaslee and Charles Mee Jr., directed by Martha Clarke; about artistic ferment in pre–World War I Vienna. With Lila York, Robert Besserer, Amy Spencer, Lotte Goslar. Wed., Fri., Sat. at 7:30 & 9:30, Thurs. at 7:30, Sun. at 3; $20–$25; thru 7/27. **Public Theater,** 425 Lafayette St. (598-7150). **IRLS**

WRITER'S CRAMP—K. C. Kelly stars in John (*The Slab Boys*) Byrne's comedy which is framed as a memorial to a churlish poet-painter of self-inflated reputation. Featured in the cast are Brooks Baldwin, Casey Kelly, and Sullivan Brown. Wed. thru Sat. at 8 p.m., Sun. at 7 p.m.; $14 and $15; thru 6/22. **Hudson Guild Theatre,** 441 West 26th Street (760-9810).

THEATER COMPANIES

APPLE CORPS THEATRE—Seventh Mystery Festival: Agatha Christie's *Black Coffee,* directed by John Raymond. Wed.–Sat. at 8, Sat. & Sun. at 3; $12–$15; thru 6/22. **Theatre,** 336 West 20th Street (929-2955).

CHICAGO CITY LIMITS—*Current Jam,* improvisational revue, plus audience participation. Wed. & Thurs. at 8:30, Fri. & Sat. at 8 and 10:30 p.m.; $10 to $12.50. **Theater,** 351 East 74th Street (772-8707).

FIRST AMENDMENT—A musical comedy revue made up entirely from audience suggestions improvisation group followed by a lively revue. Fri. and Sat. at 8:30 and 10:30 p.m.; $10 to $12.50. **First Amendment Theatre,** 2 Bond Street (473-1472).

FOURTH WALL—Revues and improvisational skits: *From Left Field,* by Joan Harvey, with music by John Amato. Fri. and Sat. at 8 p.m. Also, *It Only Hurts When I Vote,* Thurs. and Sun. at 7:30 p.m.; $7. **Fourth Wall Theatre,** 79 East 4th Street (254-5060).

JEWISH REPERTORY THEATRE—Mark Zeller and Bradon Danner are the stars of *Lies My Father Told Me.* Ted Allan's play with music revolves around the relationship between a young boy and his father, set in Canada and the U.S. in the 1930s and '40s; directed by Lynn Polan. Tues. thru Thurs. at 8 p.m., Sat. at 8:30 p.m., Sun. at 3 and 7 p.m.; $15 to $18. **Jewish Repertory Theatre,** 344 East 14th Street (505-2667).

MEAT AND POTATOES—A revival of Tennessee Williams's 1977 play, *Vieux Carré,* which chronicles the coming of age of a youth who learns the facts of life in a seedy New Orleans boardinghouse; directed by Neal Weaver. Featured in the cast are Charles Dietz, David Scott Taylor, Michael Raymond, Laura Neal, Miriam Miller, and Jan Meredith. Thurs. thru Sat. at 8 p.m., Sun. at 3 p.m.; $8; thru 7/13. **Alvina Krause Theatre,** 306 West 38th Street (564-3293).

PHOENIX ENSEMBLE—Andrew Flack's *36/47* and *Every Other One,* two new one-acters, the first about the effects of World War II on the lives of three sisters, and the second an absurdist play with every other line spoken by a different person; both plays have been directed by Paul Ravich. Wed. thru Sat. at 8 p.m., Fri. at 7 and 9:30 p.m.; thru 6/28; $8. **Raft Theatre,** 432 West 42nd Street (924-0077).

REPERTORIO ESPAGNOL—Ricardo Talesnik's *La Fiaca,* an Argentina comedy; *Luisa Fernanda: A 20th-Century Spanish Zarzuela,* with music by Federico Morena Torroba; *Habana, Antologia Musical,* classical, popular, and Cuban zarzuelas; directed by Rene Buch; *Cafe con Leche,* Gloria Gonzales's play about the Americanization of a Cuban family living in New York; thru August. $12 for plays and $16 to $18 for musicals. Call theater for specific dates and times. **Gramercy Arts Theatre,** 138 East 27th Street (889-2850).

ROYAL COURT REPERTORY—Barbara Bramwell's *Kidnap Kaper,* directed by John Bruno. A husband refuses to pay ransom for his wife. Thurs. thru Sat. at 8 p.m., Sun. at 3 p.m.; thru 6/29. Phyllis Craig's *Murder One* plays every Tues. in June at 8 p.m. (due to subject matter, no children are allowed at *Murder One*). **Royal Court Theater,** 301 West 55th Street (997-9582).

SHAKESPEARE IN THE PARK—Joseph Papp's 31st season of these festive events opens with Shakespeare's comedy, *Twelfth Night;* directed by Wilford Leach. Featured in the cast are F. Murray Abraham, Peter MacNicol, Tony Azito, William Duff-Griffin, Meagan Fay, Thomas Gibson, Kim Greist, Perry Lang, Kathleen Layman, and Marco St. John. 6/20 thru 7/20. FREE, and one ticket per person is issued beginning at 6:15 p.m. the day of the performance! Tues. thru Sun. at 8 p.m. **Delacorte Theatre,** Central Park (861-7277). Enter at CPW and 81st from the West Side; at Fifth Avenue and 79th Street from the East Side. Get there early.

SOHO REP—*The Grub Street Opera,* with book and lyrics by Henry (*Tom Jones*) Fielding, new music by Anthony Bowles, is a 1731 ballad opera with wicked love complications; directed by the composer. Thurs. thru Sat. at 8 p.m., Sun. at 4 and 8 p.m.; thru 6/22; $8. Performed by the SoHo Repertory players at **The Greenwich House Theatre,** 27 Barrow Street (925-2588).

SOUPSTONE PROJECT—Don Rifkin's *The Delusion of Angels,* a tragi-comedy, views academia through the romantic lens of Emily Brontë. FREE! 6/27 thru 7/19. Call theatre for specifics. **St. Clement's Church Theatre,** 423 West 46th Street (473-7537).

THEATER IN ACTION—Molière's *Tartuffe,* Jack London's *Martin Eden,* Gogol's *Marriage,* and Michael McGuire's *1945,* in rotating repertory thru 6/29. Thurs. thru Sat. at 8 p.m. Sat. at 2 p.m., Sun. at 3 p.m. Call theater for specific times and dates for each play. **Theater in Action,** 46 Walker Street (431-1317).

OFF-OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

THE ALCHEMIST—A revival of Ben Jonson's 1610 comedy in an adaptation by Amie Brockway, who also is the director. It's presented as a play being performed by a troupe of 17th-century traveling actors. Sat., Mon., and Tues. at 8 p.m., Sun. at 3 p.m.; $7; thru June. **Theater of the Open Eye,** 270 West 89th Street (769-4142).

ANNA—C. Dumas's story of an abused and underprivileged black teenage girl and her struggles to achieve a normal life; directed by Seret Scott. Featured in the cast are Pam Kay, Helmar Augustus Cooper, and Judith Barnet. Thurs. thru Sat. at 7:30 p.m., Sun. at 4 p.m.; $8; 6/12 thru 7/13. **18th Street Playhouse,** 145 West 18th Street (718-783-2954).

BERTRANO OR HATS DON'T LIE—Charlie Peters's detective comedy set in Los Angeles; directed by Gregory Lehane. 6/17, 18, and 20 at 8 p.m., 6/21 at 7 and 10 p.m.; $6. **Morse Theatre Center,** 121 West 91st Street (333-7471).

CAGES—Two one-acters, *Snowangel* and *Epiphany,* by Lewis John Carlino; both directed by Beatrice Winde, and both featuring Nancyt Sellick, Jeffrety Blaufarb, Peter Perrone, and Claire Clark. 6/24 thru 26 at 7:30 p.m.; $6. **13th Street Repertory Theatre,** 50 West 13th Street (675-6677).

CAROUSEL—Revival of Rodgers and Hammerstein's musical, performed by the Eubie Blake Children's Theatre. 6/28, 29 at 3 and 7 p.m.; $5. **Amas Theatre,** 1 E. 104th Street (369-8000).

CHAMBER MUSIC—Arthur Kopit's play about eight women in a mental institution who have taken on the identities of famous women in history. Also, for an opener, Kopit's *The Questioning of Nick.* Both are directed by Vanessa Corwin. Sun. thru Wed. at 7:30 p.m.; thru 6/25; $6. **18th Street Playhouse,** 145 West 18th Street (260-0622).

THE CURE—Richard Foreman's work, dominated by music, is a sort of pastoral ceremony, with all demons kept at bay. It features Jack Coulter, David Patrick Kelly, and Kate Manheim. Every night (exc. Tuesdays) at 8 p.m.; $10 to $12. **Performing Garage,** 33 Wooster Street (966-3651).

DOUBLE BILL—World premiere of two plays. James Purdy's *Souvenirs,* about two lovers who become for each other hero and helpmate, is the opener. Matthew Paris's *Wrestling Planet* is a sci-fi play with music exploring the archetypal themes of a world, half sport and half art, generated by modern technology. Both are directed by Magdaleine Anastasia, and featured in the casts are Rome Neal, Carmen Mathis, Donna Severin, and Johnnie Mae. Thurs. thru Sat. at 7:30 p.m.; $6; thru 6/21. **Playhouse Fifty-One,** 51 West 19th Street (675-8013).

DOUBLE BILL—*Savage Love,* by Sam Shepard and Joseph Chaikin, and *Talk to Me Like the Rain and Let Me Listen,* by Tennessee Williams; directed by Jon Larson. 6/16 thru 19 at 8 p.m.; $6. **Directors Company Theatre,** 311 West 43rd Street, Space 603 (246-5877).

DZONOKWA—A modern mythology of madness and dreams within dreams, written and directed by Stephen Romagnoli, deals with a psychiatrist and her crippled daughter. Thurs. thru Sat. at 8 p.m.; $6; thru June. **University of the Streets Theatre,** 130 East 7th Street (254-9300).

ELEANOR—Four one-acters, written and directed by Evonne Marie Fitzgerald: *Alice, Parade, Rainbow,* and *Whodunit?* Mon., Wed., and Thurs. at 8 p.m.; $9; thru 6/26. **Westside Repertory Theatre,** 252 West 81st Street (874-7290).

FLOOD—Douglas A. Mendini's play concerns a small Pennsylvania town which has been taken over by a Hollywood film crew; directed by Marty Reznak. Wed. thru Sat. at 8 p.m.; $8; 6/18 thru 7/12. **Sargent Theatre,** 314 West 54th Street (541-6328).

THE GOOD LIFE—Jack McCleland's comedy about two middle-aged losers (Victor Truro and Madison Arnold are the stars) who devise a plan to leave their bleak mill-town existence and escape to a tropical island paradise; directed by Ronald Roston. Tues. thru Sat. at 8 p.m.; $6; thru 6/21. **Image Theatre,** 432 West 42nd Street (564-1786).

HOW I SURVIVED HIGH SCHOOL—Elliott Taubenslag's musical comedy about the trials and tribulations of young people growing up today, with music and lyrics by Glenn Slater, and additional lyrics by Roger Westmoreland, Cynthia Fisher, and Joseph Brunetti; directed by Michael Taubenslag. Featured in the cast are Joseph Buffington, Eileen Tepper, Torri Whitehead, Orlando Powers, Scott Fried, and Nancy Pothier. Sat. at 3:30 p.m., Sun. at 7:30 p.m., Mon. and Tues. at 8 p.m.; $6; thru 6/23. **Jan Hus Theatre,** 351 East 74th Street (772-9180).

THE HUNCHBACK OF NOTRE-DAME—A music-theater work adapted from Victor Hugo's novel, conceived and directed by Jordan Deitcher, with music by Butch Morris. Tues. thru Sun. at 9 p.m.; $6; thru 6/22. **Washington Square Church Theatre,** 135 West 4th Street (924-0077).

THE IMPORTANCE OF BEING EARNEST—Oscar Wilde's farce, filled with romantic intrigues, mistaken identities, and satirical comment on the façade of late Victorian high society; directed by Susan Helen Karpman. Fri.& Sat. at 8, Sun. at 3 & 7:30 p.m.; $9; thru 7/20. **Westside Rep,** 252 W. 81st St. (874-7290).

INTOXICATION—Strindberg's comedy (his only one), directed by Steven Baker. Thurs. thru Sun. at 8 p.m.; $5. **Dramatis Personae Theatre,** 25 East 4th Street (673-4382).

KINGMAKERS—A new telling of an old story (based on *King Lear*), retold in a music-video style, written and directed by Joseph Gardner. Thurs. thru Sat. at 8 p.m., Sun. at 3 p.m.; thru 7/6; $6. **Conservatory Theatre,** 591 Broadway, 6th floor (534-4752).

LADY DAY AT EMERSON'S BAR AND GRILL—Lonette McKee stars as the legendary Billie Holiday, performing fifteen of her best-known songs in a dramatic journey set in a seedy nightclub in Philadelphia in March of 1959. She is accompanied by Danny Holgate and they are the only two characters in this work of jazz theater, supported by a jazz combo, written by Lanie Robertson, and directed by Andre Ernotte. Tues. thru Sat. at 8 p.m.; $8; thru 6/29. **The Vineyard Theatre,** 309 East 26th Street (683-0696).

MYSTERIES OF THE COSMOS—Raymond Harvi Alvin's play dealing with the emotional and sexual dilemmas and experiences of today's working man after business hours. 6/25, 26, 27 at 4 p.m.; FREE! **Bruno Walter Theatre** in the Library and Museum of the Performing Arts at Lincoln Center, 111 Amsterdam Avenue (799-9546).

THE NECROPHILIAC AND THE YOUNG RUSSIAN—A musical comedy in one act written and directed by Evelyn Boyd, poking fun at the sexual revolution. 6/20, 21, 22, 27, 28, 29 at 8 p.m.; $3. **Actors Advent Theatre,** 212 West 29th Street, third floor (873-2833).

NIGHT OF THE BEAR—Juliette Mann's play, directed by Michael Mann, dealing with Berlin, August 12, 1961, a night that changed history. Thurs. thru Sat. at 8 p.m.; $6; thru 6/28. **Actors Factory,** 149 West 29th Street (594-1494).

DE OBEAH MAN—Delores Hall and Gilbert Price star in a musical, loosely based on Molière's *The Doctor in Spite of Himself,* by Charles Douglass and Jimmy Justice; directed by Alba Oms. Thurs. thru Sat. at 8 p.m., Sun. at 3 p.m.; $6. **Actors Studio,** 432 West 44th Street (757-0870).

ONE FLEW OVER THE CUCKOO'S NEST—Revival of the Ken Kesey–Dale Wasserman play about the depressing life of patients in a hospital ruled by a hard-hearted and ruthless nurse; directed by David Davis. Wed. thru Sat. at 8 p.m.; from 6/18; $5. Fordham at Lincoln Center Alumni Repertory Ensemble at **Studio Theatre,** 113 W. 60th St. (841-5267).

SAINTE CARMEN OF THE MAIN—Michael Tremblay's play in which Carmen returns to Montreal from Nashville where she has been sent to improve her technique in yodeling. It's directed by Patrick Brafford and stars Alicia Chambers. 6/19 thru 7/7; $6. **The Cubiculo,** 414 West 51st Street (265-2138).

SEX AND VIOLINS—Richard Hornby's *The Kidnappers* and Peter Shaffer's *The Private Ear,* two bitter comedies describing the growing pains of idealistic youth. Thurs.–Sat. at 8, Sun. at 3, thru 6/22; $8. **No Smoking Playhouse,** 354 W. 45th St. (279-4200).

SQUASHED LIKE A BUG—Andrew Edwards's play, directed by John Mitchem, about American neo-fascism, murder, mayhem, and first love on the Lower East Side. Thurs. thru Sat. at 8, Sun. at 3; $6; 6/19 thru 22. **Theatre 22,** 54 West 22nd Street (724-6386).

TODAY I AM A VIOLIN—Revival of Israel Horovitz's comedy about a family in Sault Ste. Marie in the early years of World War II; based on material from Morley Torgov's book; directed by Stephen Zuckerman. From 6/26. **Theater 890,** 890 Broadway (239-6200).

WORKING ONE-ACTS—Evening A: Bill Bozzone's *Buck Fever,* Cindy Lou Johnson's *The Person I Once Was,* Tommy Re's *Johnny & Evan,* William Wise's *Sky Riders,* and John Heller's *No Trains for Harris.* Evening B: William Wise's *Till Then* and *The 3 O'Clock Appointment,* Kevin Murphy's *Bridget and Catherine,* Michael Stephens's *Horse,* and Edward Allen Baker's *The Buffer.* Tues. thru Sun. at 8 p.m., Sun. matinee at 2 p.m.; $8 (a ticket for both A and B costs $14); thru 6/22. **INTAR,** 508 W. 53rd St. (679-7575).

WORSTWARD HO—Samuel Beckett's Dante-esque vision, referred to by the playwright as "my last gasp," is staged by Frederick Neumann, and performed by the nine members of Mabou Mines. Tues. thru Sun. at 8 p.m., Sun. mat. at 4 p.m.; $8 to $10; 6/18 thru 7/3. **C.S.C. Theatre,** 136 East 13th Street (677-4210).

NEW YORK TICKET SERVICE
For information regarding theater, dance, and concert tickets, call 880-0755 Monday thru Friday from 10:30 a.m. to 4:30 p.m. *New York* Magazine will be happy to advise you.

ART
EXHIBITIONS

GALLERIES

Galleries are generally open Tues.–Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

JEAN-BAPTISTE-CAMILLE COROT/EUGENE DELACROIX—Paintings, watercolors, and drawings by both, many on loan from museums, thru 6/28. Salander-O'Reilly, 22 E. 80th (879-6606).

CLAES EKLUNDH/WILLIAM KENTRIDGE/THOMAS LAWSON—Works on paper by all three, thru 7/2. Simon/Neuman, 42 E. 76th (744-8460).

ALAN FALK—Recent paintings of beach scenes, thru 6/27. Perlow, 980 Madison (517-5858).

KEN FRIEDMAN—Large-scale acrylic paintings in a series entitled "Paintings from the Eddas," with subject matter taken from ancient Scandinavian texts, thru 6/28. Schlesinger-Boisante, 822 Madison (734-3600).

ROBERTO MATTA—Twenty pastel drawings, in a series entitled, "El Quijote de Matta," thru 6/30. The Spanish Institute, 684 Park (628-0420).

HENRY MOORE—One large bronze sculpture entitled, "Draped Reclining Mother and Baby," thru 8/28. Weintraub, 992 Madison (879-1195).

DARIO MORALES—Figure paintings, sculptures, and drawings, thru 6/30. Aberbach, 988 Madison (988-1100).

GEORGE PICKEN—Paintings from the 1930s-1940s, of industrial scenes and urban subjects in Pittsburgh and New York City, thru 6/28. Wigmore, 22 E. 76th (794-2128).

PAUL RESIKA—Landscape paintings, in oil on paper, thru 7/2. Graham Modern, 1014 Madison (535-5767).

OSKAR SCHLEMMER—A retrospective of more than 200 works by this German painter, sculptor, dance designer, and art theorist, thru 7/5. IBM Gallery of Science and Art, Madison at 56th (407-5014).

GRAHAM SNOW—Painted architectural constructions that look like English "follys," thru 7/31. Vanderwoude Tananbaum, 24 E. 81st (879-8200).

AL TAYLOR—Wall pieces and floor pieces made of painted and unpainted wood, some with metal, plus drawings, thru 6/28. Kren, 22 E. 65th (861-9933).

MARK TOBEY—Abstract paintings, drawings, and watercolors from the '40s through the '70s, thru 6/30. La Boetie, 9 E. 82nd (535-4865).

CY TWOMBLY/CHRISTOPHER WILMARTH/JOE ZUCKER—Three paintings from 1960–1963/One large glass and steel sculpture, made between 1974–1977/Four paintings from the early '70s. Thru 6/27. Hirschl & Adler Modern, 851 Madison (744-6700).

ANGELA VERDON/JOHN WARD—Recent pottery by two British artists, thru 7/11. Graham, 1014 Madison (535-5767).

57th Street Area

JEAN-PIERRE BERTRAND—Recent mixed-media works that are steel-framed papers saturated with lemon, honey, salt, and natural pigments, thru 6/28. Zabriskie, 724 Fifth (307-7430).

BURGOYNE DILLER—Color drawings that were studies for the three themes which Diller pursued during his mature period, from about 1945 until his death in 1965, thru 7/6. Emmerich, 41 E. 57th (752-0124).

MORT GLANKOFF—Recent painted styrofoam sculptures, drawings from the 50s, and recent computer drawings, thru 6/27. Ross, 162 W. 56th (307-0400).

ROBERT HENRI—Paintings from 1897–1926, including views of Paris and Philadelphia, full-length portraits, Spanish subjects, and nudes, thru 7/18. Berry-Hill, 743 Fifth (371-6777).

HENRY MOORE—"Model to Monument," including 17 bronzes from 1944–1984, thru 8/6. Kent, 41 E. 57th (980-9696).

HILDA MORRIS—Black and white Sumi paintings, thru 6/27. Kraushaar, 724 Fifth (307-5730).

PABLO PICASSO—Forty-five of his sketchbooks, made between 1894–1964, thru 8/1. Pace, 32 E. 57th (421-3292).

LAWRENCE POONS/SAM FRANCIS—New large-scale abstract paintings/Paintings and works on paper from 1955–1963. Thru 7/3. Emmerich, 41 E. 57th (752-0124).

MARGERY RYERSON—Oil paintings, watercolors, and hand-colored etchings, by this artist who studied with Robert Henri and Charles W. Hawthorne, thru 7/3. Grand Central, 24 W. 57th (867-3344).

COLIN SMITH/PETER CHARLES—Recent figurative paintings/Metal and wood sculptures. Thru 6/21. Siegel, 24 W. 57th (586-0605).

ORFEO TAMBURI—Paintings of Paris, thru 6/28. Del Re, 41 E. 57th (688-1843).

East Village

ROXANNE BLANCHARD/MARC BLANE—Recent sculpture by both. Thru 6/29. P.P.O.W., 337 E. 8th (529-1313).

JUDY GLANTZMAN—Paintings that depict various interactions between couples, thru 7/27. Adams, 504 E. 12th (777-3366).

HOWARD HALLE/STEVEN PARRINO—Re-drawings of political cartoons from the 40s and 50s, from which specific labels and captions have been deleted/Large-scale monochromatic paintings with blown-up captions such as "Idol-Idiot" painted on them. Thru 6/29. Nature Morte, 204 E. 10th (420-9544).

KAREN LAWRIE/BONNIE VAN ALLEN—Large-scale landscape paintings/Sculptures that combine the sensuous side of human nature with the machine rhythm of technology, composed of brightly colored pantyhose, wire, hair, chrome, and other materials. Thru 6/29. Ninth Precinct, 309 E. 5th (982-7933).

CHINA MARKS—Figurative sculptures of acrobats, dancers, and winged demons, thru 7/5. Parker, 322 E. 11th (228-7023).

EDGAR NEGRET—"The Andes"—metal sculptures and serigraphs, thru 6/28. Humphrey, 242 E. 5th (529-0692).

GARY PETRIE—Paintings that express this artist's view of the fantastic and supernatural, thru 6/30. Donahue, 520 E. 11th (477-3442).

CAREN SCARPULLA/MARK DAGLEY—Recent paintings by both. Thru 7/6. B-Side, 543 E. 6th (989-5634).

THOMAS SCHINDLER—Large-scale symbolic landscape paintings by a German artist, thru 7/6. Sharpe, 175 Ave. B (777-4622).

TODT—Recent works, thru 7/6. Casas Toledo Oosterom, 235 E. 4th (777-2177).

SoHo and TriBeCa

JAMES BROOKS/GEORGE SPAVENTA—Works on paper/Sculpture and drawings. Thru 6/30. Gruenebaum, 415 W. Broadway (966-3646).

WENDELL CASTLE—Recent sculpture, thru 7/18. Milliken, 98 Prince (966-7800).

GREG DRASLER—Paintings of workmen in various stages of house building and maintenance, thru 6/29. Erpf, 568 Broadway (925-6160).

FRAN DROPKIN—Paintings of beachs which serve as backdrops for figures and the psychological interactions between them, thru 6/22. 101 Wooster (219-2790).

CAROLE EISNER—Gestural paintings of figures on abstract color fields, thru 7/31. Segal, 568 Broadway (431-0010).

ROBERT FERRANDINI—Romantic landscape paintings, thru 6/28. Munroe, 415 W. Broadway (226-0040).

GUDRUN FRADY—Large abstract paintings by this German artist, thru 6/28. Phoenix, 568 Broadway (226-8711).

JOSEPH HASKE/MARSHA PELS—Recent paintings/Cast bronze sculpture entitled "The Crucifixion Series," which was awarded the Prix de Rome for 1984–85. Thru 6/29. Oscarsson Siegeltuch, 568 Broadway (431-3550).

PER KIRKEBY—Twelve paintings from the last three years, of abstracted landscapes, with color that is reminiscent of Constable and Turner, thru 6/28. Boone, 417 W. Broadway (431-1818).

ELLEN KOZAK—Paintings and monotypes of figures bound in gauze-like wrappings, thru 6/28. Jay, 13 Jay (925-9424).

NOEL MAPSTEAD—Paintings and assemblages with recurring images of masks superimposed over semi-abstract backgrounds, thru 7/26. Sander, 51 Greene (219-2200).

RUTH MARCUS—Works in fiber and mixed-media, thru 7/5. Ceres, 91 Franklin (226-4725).

PETER MAX—Recent paintings, drawings, monotypes, and prints, thru 7/10. Jack, 138 Prince (966-4235).

RICHARD MOCK—Etchings, lithographs, and woodcuts, from 1984–86, thru 7/3. Alexander, 59 Wooster (925-4338).

DAVID MONTGOMERY—Cut-out wall sculptures of torsos and fragments of figures, 6/21–8/1. Thorp, 103 Prince (431-6880).

CECILE OPRON—Minimal, atmospheric paintings of beach scenes, thru 6/29. Littlejohn-Smith, 133 Greene (420-6090)).

WILLIAM PETTET—Abstract works on paper, thru 6/28. Herlin, 68 Thompson (431-8732).

JAMES PILE/HILDA STECKEL—Comical narrative paintings that chronicle the experiences of a modern day cowboy/Bronze and ceramic sculptures of almost life-size sunbathers, swimmers and birdwatchers. Thru 6/28. Steinbaum, 132 Greene (431-4224).

MARTIN RAMIREZ—A comprehensive show of paintings and drawings on paper by this Mexican artist who died in 1960, and who spent the last 30 years of his life in a mental institution, thru 6/28. Kind, 136 Greene (925-1200).

CY ROSER—Recent abstract oil paintings, thru 6/21. Ingber, 415 W. Broadway (226-2221).

GREG STONE—Abstract paintings with configurations of symbols, muted colors, in acrylic and oil, thru 6/28. Lang & O'Hara, 568 W. Broadway (226-2121).

OSAMI TANAKA—Sculptures in paraffin, raw wood, and steel, thru 6/28. Cutler, 164 Mercer (219-1577).

NEIL WINOKUR—Photographic portraits of artists, musicians, and other performers accompanied by objects belonging to them, arranged in geometric formations, thru 6/28. Toll, 146 Greene (431-1788).

Other

JAMES GOODWILL—Photographic mosaics depicting architectural elements, thru 7/13. Asage, 162 W. 4th (242-6234).

YVONNE THOMAS—Abstract paintings from 1959–1985, thru 6/29. St. Peter's Church, Lexington and 54th (935-2200).

WILLIAM T. WILEY—Three large-scale sculptures entitled, "Gong," "Harp," and "Platform," thru 9/13. Hammarskjold Plaza, 866 Second.

GROUP SHOWS

Madison Avenue and Vicinity

BERNARD—33 E. 74th (988-2050). "Seven Spanish Realists," with works by Hernandez, Lopez-Garcia, Lopez, Marsans, Moreno, Quintanilla, Verdasco; thru 6/28.

C.D.S.—13 E. 75th (772-9555). "Further Exposure," with recent paintings and works on paper by Benedit, Booth, Klement, Marsen, Rohrer, others; thru 6/25.

CHILDS—956 Madison (772-6606). Paintings and works on paper by Bricher, Bierstadt, Henri, Kensett, Wyeth, others; thru 7/19.

LAFAYETTE PARKE—58 E. 79th (517-5550). Works by Bauer, Beckmann, Feininger, Kandinsky, Nolde, others; thru 7/31.

MAZOH—13 E. 76th (737-2203). Early Picasso drawings on loan from the collection of Maya Ruiz-Picasso; thru 6/28.

NEW YORK—22 E. 84th (772-3700). "Amazing Contrasts," with works by Bueno, Flanagan, Keever, Ji Na O, Rose; thru 6/28.

RONIN—605 Madison (688-0188). "Birds, Bugs, and Blossoms"—17th–20th-century Japanese woodblock prints of nature studies; thru 7/6.

SHEPHERD—21 E. 84th (861-4050). 19th-century French paintings, sculpture, watercolors, pastels; thru 6/28.

SPANIERMAN—50 E. 78th (879-7085). Paintings by Bierstadt, Cassatt, Chase, Inness, Lane, Prendergast, Sheeler, others; thru 6/21.

STONE—48 E. 86th (988-6870). Paintings by R. Kass and J. Kass; sculpture by Superior; thru 7/2.

WILLARD—29 E. 72nd (744-2925). "Fiftieth-Anniversary Exhibition," with works by Duff, Goldberg, Ladda, Lane, Rothenberg, Schwartz, Shea, others; thru 6/30.

57th Street Area

BLUM HELMAN—20 W. 57th (245-2888). Paintings by Clemente, Gompertz, Moskowitz, Sultan, True, others; thru 8/31.

BORGENICHT—724 Fifth (247-2111). Invitational show, with works by Currie, Cyphers, Fellner, Ginzel, Goldhagen, Howes, Jones, Komoski; thru 7/3.

DE NAGY—41 W. 57th (421-3780). Works by gallery and invited artists, including Baker, Boxer, Goodnough, Gorchov, others; thru 7/24.

DEUTSCH—20 W. 57th (765-4722). Works by Dana, Gordin, Kaldis, Mayer, Slobodkina, Stern, others; 6/21–7/17.

FISCHBACH—24 W. 57th (759-2345). Summer group show, with works by gallery artists; thru 8/29.

FITCH-FEBVREL—5 E. 57th (688-8522). Works on paper by Finkbeiner, Maas, Schwartz, Shaler, Wax, Yake; thru 6/28.

GIMPEL & WEITZENHOFFER—724 Fifth (315-2033). "Between Identity and Politics: A New Art," with works by Arrowsmith, Dokoupil, Hodgson, Spero, others; thru 6/28.

GOODMAN—24 W. 57th (977-7160). Sculpture by Artschwager, Fabro, Kounellis, Oldenburg, Serra; thru 6/28.

HEESY—50 W. 57th (245-1420). Recent works on paper by Brown, Carboni, Sanhaus, Stayton; thru 7/31.

HERSTAND—24 W. 57th (664-1379). American sculpture, 1946–1986, by Bourgeois, Calder, di Suvero, Hesse, Kiesler, Noguchi, David Smith, Tony Smith, Tuttle, others; thru 7/31.

MCKEE—41 E. 57th (688-5951). Paintings and drawings by gallery artists; thru 6/30.

MIDTOWN—11 E. 57th (758-1900). New works by Bishop, Cadmus, Palmer, Prestopino, others; thru 7/11.

PEARL—38 E. 57th (838-6310). "Figurative Sculpture: The Eighties," with works by Arneson, King, Marisol, Neri, others; thru 7/3.

PROTETCH—37 W. 57th (838-7436). Architectural drawings by Ando, Arquitectonica, Bofill, Botta, Graves, Gwathmey, others, in a show sponsored by Architects, Designers, Planners for Social Responsibility; thru 6/21.

REECE—24 W. 57th (333-5830). Paintings by Benaim, Grabowski, Kheel, Margulis, Uehara; sculpture by Cutler, Klinghoffer, McDonnell, Myford; thru 6/30.

ROSENBERG—20 W. 57th (757-2700). Paintings, constructions, and drawings by Getz, Kanovitz, Yektai; thru 7/12.

ST. ETIENNE—24 W. 57th (245-6734). Watercolors, drawings, and prints by Klimt, Kokoscha, Schiele; thru 9/12.

SOLOMON—724 Fifth (757-7777). "Italian Wave: Icons of Postmodernism," with works by Barbera, Benuzzi, Ontani, Salvo, others; thru 7/31.

TATISTCHEFF—50 W. 57th (664-0907). Works by Bellows, Bowland, Cook, Lagodich, Orlyk, Perry; thru 7/31.

East Village

A & P—215 E. 4th (254-7060). Works by McGlynn, Smith, Ulrich, Waldo, others; thru 6/29.

AREA X—200 E. 10th (477-1177). Landscape paintings and drawings by Huddleston, King, Lehman, Spivack, others; thru 7/2.

ART CITY—439 E. 9th (420-0867). "Pentimenti,"with paintings by Aljean, Brazelton, Wilson; thru 6/29.

AVENUE B—167 Ave. B (473-4600). An exhibition of works from European galleries; thru 7/27.

BOCKLEY—66 E. 7th (420-9835). Works by Graham, Neizert, Rothwell, Sullins, Whitney; thru 6/29.

DIAZ—223 E. 10th (420-9174). Works by Carter, Cuba, Johnson, Kennedy, Pappalardo, others; thru 6/29.

GOOD—39 Great Jones (420-9063). Abstract objects by Ahrens, Bitting, Mak, Massie; thru 7/3.

KENKELEBA HOUSE—214-16 E. 2nd (254-5269). Works by 54 Afro-American artists who were exhibiting in the '30s and '40s; thru 6/29.

PICTOGRAM—443 E. 9th (865-5476). "Odd and Intense," with works by Bauermeister, Bontecou, Bourgeois, Edelson, Nadin, Spero, Valadon; thru 7/13.

POSTMASTERS—66 Ave. A (477-5630). Works by gallery artists, including Diao, Formisano, Frank, Hoberman, Petrunak, Rankin, Voisine, Wallace & Donohue; thru 7/13.

SEMAPHORE EAST—157 Ave. B (475-2130). "Out-of-Towners," with works by Brault, Carr, Ettenheim, Mona, Steiner, Torrence; thru 8/31.

ZEUS-TRABIA—437 E. 9th (505-6330). Works with religious and political imagery by 35 artists, plus works by 18 sculptors in Sculpture Garden; thru 7/13.

SoHo and TriBeCa

ALLEN—110 Greene (334-9700). Works by Berg, Davidson, Galligan, Serrano, others; thru 7/15.

ALTERNATIVE MUSEUM—17 White (966-4444). "Made in America: The Great Lake States," with works by Arnold, Beneder, Condit, Gallion, McCauley, Mulhern, others; thru 7/5.

ARTISTS SPACE—223 W. Broadway (226-3970). Drawings and models by ten architects; film installations by Geleynse; thru 6/29.

BASKERVILLE + WATSON—578 Broadway (925-1955). "Modern Objects" by Aldridge, Bell, Fisher, Irwin, Jenney, Kauffman, Koons, McCracken; thru 8/2.

BOUCKAERT—100 Hudson (925-6239). Sculpture and paintings by Brown, Holup, Sofer, Zansky; thru 8/31.

BROWN—100 Greene (219-1060). "Mythologies," with works by Casabere, Christian, Hoberman, Kliros, Rumm, Wiley; thru 6/28.

CARPENTER + HOCHMAN—420 W. Broadway (219-0110). Sculpture by Acconci, Sherman, Steinbach, Wentworth; thru 8/1.

CASTELLI—420 W. Broadway (431-5160) and 142 Greene (431-6279). Summer show, with works by Artschwager, Chia, Kosuth, Lichtenstein, Morris, Nauman, Rauschenberg, Rosenquist, Serra, others; thru 9/10.

CONDESO/LAWLER—76 Greene (219-1283). Invitational show, with works by Brickhouse, Fendrich, Lacher, Pinchbeck, Pugliese, Ruben, Whitten, others; thru 6/28.

COOPER—155 Wooster (674-0766). Changing group show of gallery artists, including Andre, Bartlett, Benglis, Borofsky, Grosvenor, Judd, Murray, Winsor, others; thru 8/31.

COWLES—420 W. Broadway (925-3500). "The Heroic Sublime," with paintings by Buren, Davis, Louis, Marden, Martin, Newman, Noland, Riley, Scully, Stella; thru 7/11.

DRAWING CENTER—137 Greene (982-5266). "The Northern Landscape: Flemish, Dutch, and British Drawings From the Courtauld Collections"; thru 7/26.

ENO—164 Mercer (226-5342). Works by Canadian artists; thru 7/3.

EXIT—578 Broadway (966-7745). Paintings, sculpture, and photography by 8 Israeli artists, curated by Bertha Urdang; thru 7/12.

GIBSON—568 Broadway (925-1192). "Deconstruct," with sculpture by Armleder, Childress, Craig, Merz, Naumann, Oppenheim; thru 7/31.

GLADSTONE—99 Greene (431-3334). Paintings by Armleder, Federle, Mosset, Rockenschaub; thru 7/25.

GREEN—152 Wooster (982-3993). "Transformations," with sculpture by Ball, Blum, Devine, Michael, Schade, Zempel, others; thru 7/5.

GREENWALD—181 Mercer (219-1642). Abstract paintings and drawings by Fares, Mekul, Saulson, Wang, Yucikas, Zeniuk; thru 7/19.

HENOCH—80 Wooster (966-6360). Works on paper by 22 artists; thru 7/3.

HUDSON—105 Hudson (925-7290). Works by 38 artists in three group exhibitions; thru 8/2.

LAART—112 Mercer (226-4941). Paintings, photographs, and sculpture by artists from Los Angeles; thru 6/21.

LORENCE-MONK—568 Broadway (431-3555). "Painting the Object," with works by 12 artists; thru 7/26.

MARCUS—578 Broadway (226-3200). Invitational show, with works by Birnbaum, Fasnacht, Laster, Mahurin, Rose, Smith, Vital; thru 7/11.

NEWBURG—44 White (219-1885). Works by Colette, Plate, Toynton, Wetsfall others; thru 7/31. Open by appt. in July.

NEW YORK ACADEMY OF ART—419 Lafayette (505-5300). Landscapes, cityscapes, and seascapes by Alsop, Appel, Beckman, Brown, Connelly, Grooms, Welliver, others; thru 6/30.

NICHOLS—83 Grand. Giant-sized block prints by Amenoff, Avery, Davis, Gifford, Himmelfarb, Raffael, Weiss, others; thru 7/26.

NOSEI—100 Prince (431-9253). Works by Connelly, Gall, Rayberry, Rohrbach, Ross, Wizon; thru 8/31.

PIETRASANTA—81 Franklin (219-3128). Contemporary views of the American Indian in sculpture and painting by Bleifeld, Gero, Hartman, Warhol, others; thru 6/24.

PLUMB—81 Greene (219-2007). "Stay Tuned," with works by Arnoldi, Bills, Flechemuller, Gompertz, Hacker, others; thru 7/31.

RENTSCHLER—72 Greene (925-3532). Paintings by Larsen, Lustenader, Starek; thru 6/28.

ROSENBERG—115 Wooster (431-4838). "Black, White, and Gray," with paintings, drawings and wall reliefs by Besemer, Chandler, Seidl, Westfall, others; thru 7/26.

SCHREIBER/CUTLER— 171 Spring (925-1441). Wall constructions by Baptiste, Ford, Kellard, Yasuda, others; thru 6/25.

SEMAPHORE—462 Broadway (228-7990). "Oneiric" paintings by Ayers, Hannah, Riece, Trivieri, others; thru 7/31.

SOHO CENTER FOR VISUAL ARTISTS—114 Prince (226-1995). Recent works by Findahl, Joyce, Kristen, Rawls; thru 7/12.

SPERONE WESTWATER—142 Greene (431-3685). Drawings and small paintings by Auerbach, Beuys, Freud, Long, Rainer, Richter, Twombly; thru 7/31.

STOLER—13 White (966-5090). New works by gallery artists, including Anton, Ford, Jaffe, Lehndorff & Trulzsch, others; thru 8/1.

THORP—103 Prince (431-6880). Drawings and paintings by Altoon, Brodie, Crane, DiDonna, Graves, Jensen, Leaf, others; 6/21–8/1.

VAN ECK—420 W. Broadway (219-0717). Painting and sculpture by gallery artists; thru 8/1.

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WEBER—142 Greene (966-6115). "Wall Works," by Fisher, Glier, Lewitt, Pfaff, Rockburne, Wodiczko; thru 6/28.

WOOD—127 Spring (431-6003). Paintings and sculpture by Corn, Gorky, Kagoshima, Octave, Schwartz, Smith, Snow, Tisa; thru 7/4.

Other

ALA—32 W. 20th (741-3344). Works by Bainbridge, Chandler, Cresci, Dennis, Dennis, Finn, Gormley, Pace; thru 7/11.

ASIAN ARTS INSTITUTE—26 Bowery (233-2154). "Fathers," with works by Arai, Chiang, Kazuko, Okuhara, Zarina, others; thru 6/25.

BERNARDUCCI—17 E. 17th (206-7578). Works by Davis, Kennedy, Lourekas, Naber, Salzman, Stover, Terry, others; thru 6/29.

BOND—30 Bond (473-9653). Works by full-time employees of more than 15 New York City art institutions, curated by Thomas Lawson and Ann-Sargent Wooster; thru 6/29.

CORDIER & EKSTROM—417 E. 75th (988-8857). Works by gallery artists; thru 7/11.

50 WEST—554 W. 50th (957-9845). A "small works" invitational; thru 7/27.

ISLIP ART MUSEUM—50 Irish Lane, East Islip (224-5402). "Abstract Energy Now," with works by Fisher, Freedman, Gilliam, Gluska, Nagle, Wimberley, others; thru 7/20.

JADITE—415 W. 50th (315-2740). "New Art From the Dominican Republic," with works by Alvarez, Blanco, Hache, Nunez, Rotellini; thru 6/29.

JAPAN HOUSE—333 E. 47th (832-1155). "The Burghley Porcelains: An Exhibition from The Burghley House Collection"; thru 7/27.

KAUFMAN ASTORIA STUDIOS—34-12 36th St., Astoria (718-392-5600). "Human Form from the Media Age," with works by Bolt, Ellis, Keever, Neri, Roloff, Saar, others; thru 7/15.

ONE PENN PLAZA—231 W. 33rd. "Short Stories"—paintings and drawings that create a "fictional mood," by Ferrer, Golub, Grooms, Soyer, Tansey, others; thru 9/5.

PAINEWEBBER—1285 Ave. of the Americas (713-2867). "Muffled Voices: Folk Artists in Contemporary America," thru 9/12.

PLUMB—81 Greene (219-2007). Group show of paintings and sculptures; thru 6/30.

ROBINSON—36 W. 15th (206-8010). Works by Krieger, Price, Ruehlicke; thru 6/27.

10 DOWNTOWN—241 Eldridge. Works by Beatty, Broemmelsiek, Buljeta, Burton, Hertz, Martori, Moynihan, Prown, Purdy, Sillman; thru 6/21.

PHOTOGRAPHY

NIKOS ANASTAKOS—"Celebration of the Holocene," thru 7/31. Camera Club, 853 Broadway (260-7077).

JOSEPH BARTSCHERER/WILLIS WOOD—"Pioneering Mattawa"—collaborative photographs and text that document an agricultural project at Mattawa, Washington, thru 6/28. Urdang, 23 E. 74th (288-7004).

DONIGAN CUMMING/LYNNE COHEN—Documentary portraits/Photographs of private, public, and institutional interiors. Thru 6/21. 49th Parallel, 420 W. Broadway (925-8349).

HIROSHI HAMAYA—Documentary photographs and landscapes, thru 7/5. ICP Midtown, 77 W. 45th (536-6443) Mon.-Fri. 11-6, Sat. 12-5. $1.

HORST/MARINA SCHINZ—Recent color photographs of flowers by both, thru 8/1. Staley-Wise, 177 Prince (777-1590).

I.C.P.—1130 Fifth (860-1777). Tues. 12-8 (5-8 free), Wed.-Fri. 12-5, Sat.-Sun. 11-6. "Photography in Africa, 1849–1918," with 120 images from European and American collections; "South Africa: The Cordoned Heart"—photo-essays by twenty South African photographers; thru 6/22.

DENCY ANN KANE—Black-&-white still-lifes of fruit, thru 6/30. Books & Co., 939 Madison (737-1450).

LEDEL—168 Mercer (966-7659).Vintage photographs by Abbott, Atget, Curtis, Fink, Kertesz, Outerbridge, Weston, others; thru 7/2.

PETER LUCAS—Photographic portraits of West African musicians known as the Griots, thru 6/30. 4th Street Photo, 67 E. 4th (673-1021).

JOHN MARGOLIES—Photographs of resorts, from Bar Harbor to Key West, that focus on architecture, thru 8/15. Wolf, 30 W. 57th (586-8432).

IRA MARTIN—Photographs of New York and other subjects, by this photographer (1886-1960) who was an associate of Paul Outerbridge and Margaret Bourke-White, thru 6/21. Photocollect, 740 West End (222-7381).

NEIKRUG—224 E. 68th (288-7741). "Rated X," 6/19–7/31.

BRIAN OGLESBEE—Color photographs that mimic and parody the conventions of modern studio and commercial photography, thru 7/3. Lieberman & Saul, 411 W. Broadway (431-0747).

PFEIFER—568 Broadway (226-2251). Photo-derived contemporary screens by Bailly-Maitre-Grande, Drisch, Garvens, Incandella, Knowlton, others; thru 6/27.

PABLO PICASSO/BILL BRANDT—Photographs of and by Picasso/Twenty of his most famous photographs of nudes. Thru 8/4. Pace/MacGill, 11 E. 57th (759-7999).

PUCHONG—36a Third Ave. (982-1811). Color photographs by Clearfield, Fellman, Waite; thru 9/17.

JONATHAN SHARLIN—Black-&-white portraits, thru 6/28. Urdang, 23 E. 74th (288-7004).

RANDY SMITH/CARL BROWN—Collaborative photographs made from black-&-white negatives, then color-toned, thru 7/6. Janapa, 402 E. 12th (777-1448).

303—303 Park (477-4917). Photographs by Bachman, Cabrera, Johnson, Levinthal, Wallace and Donahue; thru 7/10.

JANE TUCKERMAN—Photographs, paintings, and collages of Benares, India, thru 7/11. Witkin, 415 W. Broadway (925-5510).

GARRY WINOGRAND—Photographs in the Seagram collection, from the famous Marilyn Monroe image taken in 1955, to a 1981 portrait of John Huston, plus works from two projects, thru 6/26. Seagram Building, 375 Park (572-7379).

PERFORMANCE

P.S. 122—150 First Ave. (477-5288). 6/20, 21, 22 at 9: "New Stuff," with performances by John Bernd, Michael Stiller, David Zambrano, Danny Mydlack. $6. 6/20, 27 at 10:30: Jim Neu's "Duet for Spies." $6. 6/20, 21, 22 at 11:30: "Crossover: A Performance for Slides," by William Wert and R. McKoy. $5.

MUSEUMS

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (873-1300). 10-5:45; Wed., Fri.-Sat. 10-9. Contribution $3; children $1.50. (Free Fri.-Sat. 5-9). Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . New Margaret Mead Hall of Pacific Peoples . . . "Brazilian Princess," the World's Largest Cut Gem . . . Carl Ethan Akeley, 1864–1926: Renaissance Man . . . Gypsies: Photographs by Jan Yoors, 1930s – 1970s; thru 7/27 . . . Lost and Found Traditions: Native American Art 1965–1985; thru 10/5 . . . Wolves and Humans: Coexistence, Competition and Conflict; thru 9/1.

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tues.-Sat. 11-6, Sun. 12-5. Closed Mon. $2, students and seniors $1. The Rockefeller Collection of Asian Art; over 250 objects representing major art traditions from Afghanistan to Japan . . . A Window to the Orient: The Victorian Photographs of John Thomson; thru 8/3.

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.-Thurs. 10-4:30, Sun. 11-4:30. $1.50, students and seniors $1 . . . The Bronx: A Celebration; thru '86 . . . Building a Borough: Architecture and Planning in the Bronx, 1890–1940; thru 11/23 . . . Curator's Choise II; thru 8/31 . . . Artist in the Marketplace; thru 7/31 . . . Building Orchard Beach: A 50th Anniversary Celebration; thru 7/3.

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000). Mon., Wed.-Fri. 10-5, Sat. 11-6, Sun. 1-6. $2 suggested donation; students $1. The Emily Winthrop Miles Collection of Wedgwood . . . Celebration of Newly Installed Period Rooms . . . The Hillman Foundation Collection of Modern French Painting; thru 1/5/87 . . . Curator's Choice: The Arts of Central Africa; thru 6/30 . . . Third Western States Exhibition; thru 7/28 . . . Asian Artists of Brooklyn; thru 6/23 . . . Site Drawings by Martyl: The Precinct of Mut at Luxor; thru 7/21 . . . The Art of Cezanne: From the Henry and Rose Pearlman Foundation; thru 7/14 . . . William Rimmer: Paintings, Drawings, Sculpture (1816–1879); thru 7/26 . . . Liberty: Photographs by Ruffin Cooper; 6/26–9/8.

THE CENTER FOR AFRICAN ART—54 E. 68th St. (861-1200). Tues.–Fri. 10–5, Sat. 11–5, Sun. 12–5. $2.50, seniors and students $1.50 . . . African Aesthetics: The Carlo Monzino Collection; thru 9/7.

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tues. 10–9, Wed.–Sat. 10–5, Sun. 12–5, $2; seniors and students $1, free Tues. after 5 . . . La Nijinska: A Dancer's Legacy; thru 7/13 . . . Bon Voyage! Designs for Travel; thru 7/13 . . . Treasures of Hungary: Gold and Silver from the Ninth to Nineteenth Century; thru 8/10 . . . Embroidered Ship Portraits; thru 9/7.

FRICK COLLECTION—1 E. 70th St. (288-0700). Tues.–Sat. 10–6; $1, students and seniors 50¢. Sun. 1–6; $2. Children under 10 not admitted.

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St (360-3500). Tues. 11–8, Wed.–Sun. 11–5. $3.50, students and seniors $2. (Free Tues. 5–8) . . . German Realist Drawings and Watercolors of the 1920s; thru 7/6. . . By the Muse Inspired; thru Nov . . . Enzo Cucchi; thru 7/6 . . . German Realist Drawings and Watercolors of the 1920s; thru 7/6 . . Recent Acquisitions; thru 7/20 . . . Proposal for a Guggenheim Museum Addition -- A Shwocase for Hidden Treasures; thru 9/21.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11–6, Mon., Wed., Thurs. noon–5, Tues. to 8 (free 5–8). Closed Fri.–Sat., major Jewish holidays. $3, seniors and students $1.75 . . . Israel in Antiquity: From David to Herod . . . Coins Reveal . . . The Holocaust by George Segal . . . SNEH by Buky Schwartz; thru June . . . Art and Exaltation: Treasures of the Jewish Museum; thru 8/87 . . . Moshe Zabari: A Twenty-Five Year Retrospective; thru 9/7.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd (879-5500). Tues. 9:30–8:45, Wed.–Sun. 9:30–5:15. Suggested contribution $4:50; children and seniors $2.25 . . . Greek and Roman Treasury . . . Roman Portraits and Reliefs From the First Century B.C. Through the Third Century A.D. . . . New Galleries for Ancient Near Eastern Art . . . Renaissance Revival Sitting Room, Meriden, Conn. (1868–70) . . . Costumes of Royal India; thru 8/31 . . . A Picture of Medieval Life; thru 6/29 . . . The Bright Side of Battle: Symbol and Ceremony in Islamic Arms and Armor . . . Gothic and Renaissance Art in Nuremberg; thru 6/22 . . . The Michael C. Rockefeller Wing: Recent Acquisitions; thru 7/13. . . The Elegant Brush: Chinese Painting Under the Qianlong Emperor (1735–1795); thru 8/3 . . . Selections from the Collection of Mr. and Mrs. Henry Pearlman; thru Jan. '87 . . . Impressions of a New Civilization: The Lincoln Kirstein Collection of Japanese Prints, 1860–1912; thru 9/7. **The Cloisters,** Fort Tryon Park (923-3700). Tues.—Sun. 9:30-4:45. Medieval Collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.–Sat. 10:30–5, Sun. 1–5. $3 suggested donation . . . Gustav Mahler (1860–1911); Franz Liszt (1811–1886); thru 7/31 . . . Pre-Romanesque Masterpieces of Illumination; thru 7/31 . . . From Merchants to Emperors: British Artists in India, 1757–1930; thru 7/31.

MUSEUM OF AMERICAN FOLK ART—125 W. 55th St. (581-2474). Tues. 10:30–8; Wed.–Sun. 10:30–5:30. $2; seniors and students $1; free Tues. eve. Off the Walls: Exceptional Quilts from Private New York Collections; thru 6/27.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Tues. 12–8, Wed.–Sat. 12–5. $3; $2 students; $1.50 children and seniors. Cassettes available for viewing at museum include documentaries, news, dramatic, and comedy shows. Also Special screenings daily . . . The Arts on Britain's Channel 4: Extending the Medium; thru 6/26 . . .The Vision of Ernie Kovacs; thru 9/4.

MUSEUM OF HOLOGRAPHY—11 Mercer St. (925-0526). Tues.–Sun. 12–6. $3; children and seniors $1.75. In Perspective: permanent exhibition on the history and development of holography . . . Light Years . . . Dieter Jung: Installations; thru 6/29 . . . Illusion: Between Life and Art; thru 9/14.

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11–6, Thurs. till 9. Closed Wed. $5; students $3:50; seniors $2. Grancel Fitz: Advertising Photographs, 1929–1939; thru 6/24 . . . Jasper Johns: A Print Retrospective; thru 8/19.

MUSEUM OF THE AMERICAN INDIAN—Broadway and 155th St. (283-2420). Tues.–Sat. 10–5; Sun. 1–5, $2; seniors and students $1. Art and Artifacts From North and South America, Ancient to Modern . . . I Need No Blanket: Hide Robes from the Great Plains; thru 12/20.

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Tues.–Sat. 10–5; Sun. 1–5. Free. New Toy Gallery, featuring Flights of Fancy; thru 11/2. . . . A Frog, He Would A Wooin'—A Celebration of Amphibia thru 8/31. . . Rooms From the Home of John D. Rockefeller Sr. . . . Statue of Liberty Centennial; thru 11/9 . . . The Three-Penny Opera as Seen by Arbit Blatas; thru 10/15 . . **Theatre Museum in the Minskoff Arcade:** Cast of One: One-Person Shows on the New York Stage; thru Oct.

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12–8, Wed.–Sun. 12–5. (Free Tues. 5–8). $2.50, seniors and students $2 . . . The Architect and the British Country House; thru 6/29.

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tues.–Sat. 10–5, Sun. 1–5, $2; children $1. The World of Tiffany: The Neustadt Collection of Tiffany Lamps . . . Firefighting on Parade: 1700–1865 . . . Liberty's Legacy: Photographs of New York's Ethnic Festivals; thru 9/28 . . . James Henry Cafferty, N.A. (1819–1869); thru 8/24.

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily except Sun. 10–6; some collections to 9 . . . Berg Collection of English and American Literature; thru 11/1 . . . In the newly restored Edna Barnes Salomon Room: The World of Jainism - Indian Manuscripts from the Spencer Collection; thru 9/13 . . . Liberty: The French-American Statue in Art and History; 6/21–8/30. **Lincoln Center,** 111 Amsterdam Ave., at 65th St. . . The Hammersteins of New York: 100 Years of Music and Theatre; thru 9/20.

QUEENS MUSEUM—New York City Bldg., Flushing Meadow Park (718-592-5555). Tues.–Fri. 10–5; Sat.–Sun. 12–5:30. Contribution suggested. . . The Heroic Spirit, a Collection of Casts From Original Masterpieces of Classical Sculpture From Ancient Greece to Michelangelo . . . Take 1/ New York on Film; thru 8/31 . . . Burris Jenkins, Jr.: Illustrations from the 1930s to the 1960s; thru 9/7.

WHITNEY MUSEUM—Madison Ave. at 75th St.(570-3676). Tues. 1–8, Wed.–Sat. 11–5, Sun. 12–6. $3, seniors $1.50. (Free Tues. 6–8). 20th-Century American Art: Highlights of the Permanent Collection . . . Calder's Circus . . . Sacred Images in Secular Art; thru 7/13 . . . Shaker Design; thru 7/31. **Whitney Museum at Philip Morris,** 42nd at Park (878-2550). Yasuo Kuniyoshi (1889–1953); thru 6/19 . . . The Changing Likeness: Twentieth-Century Portrait Drawings; 6/27–9/4. **Whitney Museum of American Art at Equitable Center,** Seventh Ave., bet. 51st & 52nd Sts. (554-1113). Hugh Ferriss: Metropolis; thru 7/30 . . . Twentieth-Century American Art: Highlights of the Permanent Collection; thru 4/15/87.

AUCTIONS

CHRISTIE'S—502 Park Ave., at 59th St. (546-1000). 6/18 at 2. French Furniture, Sculpture and Decorations. On view from 6/14. 6/25 at 10: Fine Japanese Works of Art. On view from 6/19. **East,** 219 E. 67th St. (606-0400). 6/21 at 1: Animated Art. On view from 6/17. 6/25 at 10 & 2: American Furniture, Paintings and Decorations. On view from 6/20.

DOYLE—175 E. 87th St. (427-2730). 6/18 at 10: By Order of the Provident Loan Society: Jewelry, Watches, Silverware, Numismatics and Philatelics. On view from 6/14. 6/19 at 10: Books, Illustrated Works, Letters and Autographs. On view from 6/14. 6/19 at 7: Old Master and Modern Prints. On view from 6/14.

PHILLIPS—406 E. 79th St. (570-4830). 6/21 at 10:30: Fine American and European Paintings. On view from 6/14.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 6/19 at 10:15 & 2: Sotheby's Arcade Auctions: Art Nouveau and Art Deco. On view from 6/14. 6/20 at 10:15 & 2: Important 20th Century Decorative Arts including Art Nouveau and Art Deco. On view from 6/14. 6/24,25 at 10:15 & 2: Sotheby's Arcade Auctions: American Furniture. On view from 6/19.

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Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves. Alice Tully Hall (362-1911), Avery Fisher Hall (874-2424). Library Museum (870-1630). Metropolitan Opera House (362-6000). New York State Theater (870-5570)

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

92nd St. Y, on Lexington Ave. (427-4410)

Radio City Music Hall, Sixth Ave. and 50th St.(757-3100)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

CONCERTS

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HALF-PRICE TICKETS, for same-day opera, concert, and dance performances, are sold here, depending on availability, six days a week: Tues., Thurs., Fri., noon–2 and 3–7; Wed. and Sat., 11 a.m.–2 and 3–7; Sun., noon–6. Also full-price tickets for future performances. Just inside the park, off 42nd St. east of Sixth Ave. (382-2323).

Wednesday, June 18

SERGIU SCHWARTZ, violinist, with pianist Bernard Rose. Beethoven, Franck, Debussy, others. Merkin Concert Hall at 8. $10.

JULIAN LENNON—Radio City Music Hall at 8. $17.50, $20.

ST. LUKE'S CHAMBER ENSEMBLE—A concert to benefit the Westbeth Artists' housing complex, with quartets by Haydn, Beethoven, Brahms. Church of St. Luke-in-the-Fields, Hudson at Grove Sts. (226-1115), at 8. $15; $25 for concert and benefit reception.

NEW YORK CHAMBER ORCHESTRA, Laurine Celeste Fox conductor; flutist Joseph Piscitelli. Haydn, Barber, Devienne. Riverside Church Assembly Hall, the Drive at 120th St., at 8. $5, $7.50.

THE JAZZMEN—Donnell Library Center, 20 W. 53rd St., at 12:30. Free.

LISA JOY SITJAR, pianist. Lincoln Center Library at 4. Free.

VALERIE COATES, contralto. Federal Hall, 26 Wall St., at 12:30. Free.

TITO PUENTE—Latin music. World Trade Center Fountain Plaza at 12:15. Free.

JOHN WIESS TRIO—McDonald Park, Queens Blvd. between Yellowstone Blvd. and 70th Rd., Forest Hills, at 1. Free.

Thursday, June 19

KAREN HUTCHINSON, pianist. Music of Mendelssohn, Franck, Chopin, Keats. Merkin Concert Hall at 8. $10.

NEW YORK CHAMBER ORCHESTRA—See 6/18. Today, at St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

DEUCE—With Ellen Seeling and Jean Feinberg, horns. St. Mark's Park, Second Ave. and 10th St., at 12:30. Free.

SWING STREET BAND— Olympic Tower arcade, Fifth Ave. at 51st St., at 5:30. Free.

TRITONE TRIO—Classical music. Bryant Park, Sixth Ave. and 40th–42nd Sts., at 12:30. Free.

LOU GRASSI AND THE DIXIE PEPPERS—1 Dag Hammarskjold Plaza, 47th St. east of Third Ave., at noon. Free.

STRING OF PEARLS—A vocal trio. Rudin Building, Park Ave. and 51st–52nd Sts., at noon. Free.

BARGEMUSIC—Pianist Stephanie Brown, violist Toby Hoffman, violinist Cho-Liang Lin, cellist Fred Sherry. Mozart, Martinu, Brahms. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $10. Phone about the bus to the Barge.

SEUFFERT BAND, George F. Seuffert conductor. Astoria Park, Shore Blvd. and 23rd Ave., near Hell Gate Bridge, at 7:30. Free.

BROOKLYN CONSERVATORY OF MUSIC FACULTY BAND—McDonald Park, Queens Blvd. between Yellowstone Blvd. and 70th Rd., Forest Hills, at 7. Free.

Friday, June 20

JVC JAZZ FESTIVAL—At 8, Avery Fisher Hall: **Ella Fitzgerald and the Paul Smith Trio;** $17.50–$27.50. At 6:30, Lincoln Center Library: **Barry Harris,** pianist; $10. At 8: **Moonlight cruise with the Count Basie Orchestra;** $22.50, in advance $20 (787-1477).

BOB MINTZER BIG BAND—Symphony Space at 8. $10.

OSCAR BROWN, JR.—Jazz. Jazz Center of New York, 380 Lafayette St. (505-5660), at 9:30 and 11. $10.

HENRY THREADGILL WOODSTRING ENSEMBLE—The Studio Museum in Harlem, 144 W. 125th St. (864-4500), at 8. $10.

DIO—Heavy-metal group. Madison Square Garden at 8. $15.50, $17.50.

BOBBY SANABRIA QUARTET—Latin jazz. Bryant Park, Sixth Ave. and 40th–42nd Sts., at 12:30. Free.

PHYLLIS LOWITT, soprano/**JOHN FORCONI,** pianist. Lincoln Center Library at 4. Free.

BATTLE CREEK BOYCHOIR, Charles Olegar conductor. Schenk, Langlais, Waters. St. Bartholomew's Church, Park Ave. and 50th St., at 12:45. Offering.

ROBERT SILVERMAN AND JAMES HALLIDAY—Jazz and blues. Centerfold Coffeehouse, 263 W. 86th St. (866-4454), at 8. $4.

SLIDE HAMPTON, trombonist. Jazz at Noon, a jam session. Cafe 43, 147 W. 43rd St. (869-4200), at noon. $4.

HIDDEN CITY STRING BAND/A.M. SLEEP—St. Ann's Church, Clinton and Montague, Brooklyn, at 8. $5.

SUMMER SYMPHONY, George Rothman conductor. Schumann, Chabrier, Dvorak. Queens College, Rathaús Hall, L.I.E. and Kissena Blvd. (718-932-9174). $3.

Saturday, June 21

JVC JAZZ FESTIVAL—Avery Fisher Hall at 7 and 11: **Miles Davis & Spyro Gyra;** $15–$25. Town Hall at 8: **Lester Bowie's Brass Fantasy & Ganelin Trio;** $15, $17.50. Lincoln Center Library at 6:30: **Ellis Larkins,** pianist; $10.

EVELYN QUAIFE, soprano/**DALE SMITH,** tenor/**ABE POLOKOFF,** baritone/**ADELLE NICHOLSON,** mezzo-soprano. Arias, ensembles by Donizetti, Bellini, Rossini. Merkin Concert Hall at 9. $8, $10.

FRANK OWENS—"Basically Blake," celebrating Eubie Blake. Jazz Center of New York, 380 Lafayette St. (505-5660), at 9. $10.

STEELEYE SPAN/LEO KOTTKE/MIMI FARINA—Beacon Theater, Broadway and 74th St. (787-1477), at 8. $16.50, $18.50.

HABANA, ANTOLOGIA MUSICAL—Cuban classical, popular, and zarzuela music. Gramercy Arts Theater, 138 E. 27th (889-2850), at 8. $16, $18.

DIANA BARONE, vocalist. Lincoln Center Library at 2:30. Free.

CHRISTA DORA, pianist. Tompkins Square Library, 331 E. 10th St., at 2. Free.

UNIVOICE CHORUS—. Donnell Library Center, 20 W. 53rd St., at 2:30. Free.

PANDIT PRAN NATH/LAMONTE YOUNG/MARIAN ZAZEELA/RAY SPIEGEL—Evening ragas. 155 Mercer St., at 9. $8.

ELAINE J. COHEN, WILBER MORRIS DUO/JEFFREY SCHANZER ENSEMBLE—St. Ann's Church, 157 Montague St., Brooklyn, at 8. $5.

MARY WILSON, singer. Snug Harbor Cultural Center, South Meadow, 1000 Richmond Terrace, Staten Island (718-448-2500), at 8. $10, $7.50 in advance.

Sunday, June 22

JVC JAZZ FESTIVAL—Avery Fisher Hall at 8: **Herbie Hancock Quartet and OTB;** $15–$20. Town Hall at 8: **Tribute to Wild Bill Davison;** $15, $17.50.

SAMUEL VIVIANO, pianist. Works by Crumb, Lennon (N.Y. premiere), Ives, Freund (N.Y. premiere). Merkin Concert Hall at 3. $8.

PAQUITO D'RIVERA/DANIEL PONCE/MONGO SANTAMARIA—Latin jazz. Apollo Theater, 253 W. 125th St. (749-5838), at 7:30. $5–$30.

HABANA, ANTOLOGIA MUSICAL—See 6/21. At 3.

ROBIN CONNELL JAZZ SEXTET—The Dairy, Central Park, 65th St. west of the Zoo, at 1. Free.

EVA LAZAR GABRIEL, singer/**BERTHA MENDEL,** pianist/**GEORGIANA DIMAURO,** French horn. Moravian hymns. Richmondtown Restoration, 441 Clarke Ave., S.I. (718-351-1617), at 3. Free, with $2 village admission.

LEHMAN COLLEGE COMMUNITY BAND, Jerome Sala conductor. Ballet music by Von Suppe, Tchaikovsky, Weber, Dvorak, Rodgers, Bernstein, Borodin. Lehman College Amphitheatre, Bedford Park Blvd. West, Bronx (960-8248), at 6. Free.

SEUFFERT BAND, George F. Seuffert conductor. Forest Park Bandshell, Queens, at 3. Free.

BARGEMUSIC—See 6/19. Today at 4.

Monday, June 23

AMERICAN COMPOSERS ORCHESTRA, Paul Dunkel conductor; clarinetist Perry Robinson, Elliott Sharp on other instruments. Karpman (world premiere), Mayer, Schneider, Sharp (world premiere), Tanenbaum (world premiere). Merkin Concert Hall at 8. $10.

MIKE AND THE MECHANICS—Miller Music on the Pier, 45th St. and the Hudson (249-8870), at 7:30. $15.

JVC JAZZ FESTIVAL—Lincoln Center Library at 6:30: **Dick Wellstood,** pianist; $10. St. Peter's Church, Lexington Ave. and 54th St., at 8:30: **Jam Session for Rev. Gensel,** with Jimmy Cobb, Hilton Ruiz, others. $10.

GARY PACE AND HIS DIXIE SEXTET—Bryant Park, Sixth Ave. and 40th–42nd Sts., at 12:30. Free.

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MARY-LYNNE MUSCO, soprano/**GREG MASON,** pianist. Donnell Library Center, 20 W. 53rd St., at 2:30. Free.

WEST VILLAGE CHORALE SUMMER SING—Michael Feldman leads an open reading of Handel's *Messiah.* Church of St. Luke in the Fields, Hudson near Christopher Sts., at 7:30. $4.

Tuesday, June 24

JVC JAZZ FESTIVAL—Avery Fisher Hall at 8: **Sarah Vaughan/Billy Eckstine;** $17.50–$27.50. Lincoln Center Library at 6:30: **Andy LaVerne,** pianist; $10. St. Peter's Church, Lexington Ave. at 54th St., at 8: **Chico Hamilton & the Young Altos;** $10.

WILLIAM POWELL, clarinet/**VIRKO BALEY,** piano. Music of Yuasa, St. John, Baley, Silvestrov, Kurtz (all N.Y. premieres). Merkin Concert Hall at 8. $8.

CANDICE BURROWS, mezzo-soprano/**JOHN O'BRIEN,** pianist. Rossini, Mahler, Britten, Falla, Horovitz. Trinity Church, Broadway at Wall St., at 12:45. Free.

SYRINX AND THE FARRINGTON COMPANY, Alan Hirner director; soprano Josephine Mongiardo. Bach, Farrington, Boehm. Christ and St. Stephen's Church, 120 W. 69th St., at 8. $5.

ANNE POLLACK QUINTET—Jazz. Bryant Park, Sixth Ave. and 40th–42nd Sts., at 12:30. Free.

MILTIADES MATHIAS, pianist. Lincoln Center Library at 4. Free.

NANCY MARANO AND EDDIE MONTIERO, singer and accordionist. 1 Dag Hammarskjold Plaza, 47th St. west of Second Ave., at noon. Free.

OPERA

METROPOLITAN OPERA IN THE PARKS—Summer season of free concerts, through 6/27 (362-6000). 6/17, Central Park Great Lawn: Verdi's *Aida*, Santi conducting; with Millo, Bumbry, McCracken, Quilico. 6/18 at 8, Snug Harbor, Staten Island: Gounod's *Romeo et Juliette*, Mauceri conducting, with Robinson, Fowler, Schexnayder, Plishka; 6/20 at at 8, Marine Park, Brooklyn: *Aida*; same as 6/17, except Veronelli for McCracken. 6/21 at 8, Cunningham Park, Queens: *Romeo et Juliette*; same as 6/18; 6/23 at 8, Great Lawn, Central Park: *Romeo et Juliette*; same as 6/18.

GOLDEN FLEECE LTD.—Jack Gottlieb's "Movie Opera (A Prevue)" for soprano, clarinet, cello, and piano; "The Island of Tomorrow," with music by Myron Fink, libretto by Lou Rodgers. Actors' Outlet Theater Center,120 W. 28th St. (691-6105). 6/19, 20 at 8; 6/21 at 3 and 8; 6/22 at 3 and 7. $10.

LIGHT OPERA OF MANHATTAN—Through 6/29: *Sweethearts* by Victor Herbert. Cherry Lane Theater, 38 Commerce St., west of Seventh Ave. (989-2020). Wed.–Sat. at 8; Wed. also at 2; Sat. and Sun. at 3:30. $17.50.

MANHATTAN OPERA ASSOCIATION—Mascagni's *Cavalleria Rusticana,* and Leoncavallo's *I Pagliacci,* both sung in Italian; Sybille Werner conductor. P.S. 199, 270 W. 70th (787-8506). 6/19 at 7:30. $8.

DANCE

American Ballet Theatre

METROPOLITAN OPERA HOUSE—Through July 5. Tickets $9–$65. 6/16 at 8: *Theme and Variations, Dark Elegies, La Sonnambula.* 6/17 at 8: *Theme and Variations, Murder,* Pas de Deux, *Push Comes to Shove.* 6/18 at 2: *La Sonnambula, Dark Elegies, Symphonie Concertante.* 6/18 at 8: *La Sonnambula, The Mollino Room, Requiem.* 6/19, 20, 23, 24 at 8; 6/21, 25 at 2 and 8: *La Bayadere.*

New York City Ballet

NEW YORK STATE THEATER—Tickets $4–$38. Final week of the season. 6/17 at 8: *Slaughter on Tenth Avenue, Piccolo Balletto, Dances at a Gathering.* 6/18 at 8: *Mozartiana, Episodes, Serenade.* 6/19 at 8: *Swan Lake, Songs of the Auvergne, Gershwin Concerto.* 6/20 at 8: *Suite from "L'Histoire du Soldat," Davidsbündlertänze, Serenade.* 6/21 at 2: *Suite from "L'Histoire du Soldat," Gershwin Concerto, Slaughter on Tenth Avenue.* 6/21 at 8: *Mozartiana, Suite from "L'Histoire du Soldat," Dances at a Gathering.* 6/22 at 1: *Swan Lake, Davidsbündler-*

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tänze, Serenade. 6/22 at 8: *Piccolo Balletto, Davidsbündlertänze, Serenade.*

Riverside Dance Festival

THEATER OF THE RIVERSIDE CHURCH, the Drive at 120th St. (864-2929). Tickets $7. **Wendy Osserman Dance Company,** in its tenth-anniversary season, presents four works by Osserman, including the New York premiere of *Volition.* 6/18, 20 at 8; 6/22 at 2 . . . **Rondo Dance Theatre:** Wagoner's *Bach Suite,* Tamiris's *Spirituals,* Bettis's *Desperate Hearts,* and McKayle's *Games.* 6/19, 21, 22 at 8.

Other

ALOK, Japanese jazz-dance troupe. Norman Thomas High School, 111 E. 33rd St. (947-4823). 6/20 at 8; 6/21, 22 at 3 and 8. $9.

BRYAN HAYES & DANCERS—The premiere of *Edge Shift,* and another work. Merce Cunningham Studio, 55 Bethune St. (228-4655) 6/21, 22 at 8; 6/23 at 9. $6.

CELEBRATE BROOKLYN—Dance series at the Prospect Park Bandshell, Prospect Park West and 9th St., Brooklyn (718-788-0055). Free. 6/19 at 8: American Ballroom Theater and Ballet Hispanico. 6/20 at 8: Jazz Tap Ensemble, and JazzDance: The Danny Buraczeski Company. 6/21 at 8: Momix, Douglas Hamby Dance Company, and Peridance. 6/22 at 8: Loremil Machado, Capoeiras, Charles Moore Dance Theater.

CLARK CENTER SUMMER DANCE FESTIVAL—6/19 at 8: solo artists Margie Beals, Chiang Ching, and Bertram Ross. 6/20 at 8: Chiang Ching, solo. 6/21 at 8: Margie Beals. 6/22 at 5: Bertram Ross. Douglas Fairbanks Theater, 432 W. 42nd St. (246-4818). $7.

DONALD BYRD/THE GROUP—*A Formal Response,* a collaboration by Byrd, composers Prince and Carman Moore, and video artist A. Star Reese. La Mama, 74A E. 4th St. (475-7710). 6/18–22 at 7:30. $10.

FRESH TRACKS—New works by five—Jim Coleman, Richard Colton, Chris Kaufman, Tamar Rogoff, Melanie Slater—and by the collective Yo'Mama, all on each program. DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 6/17, 24 at 8. $7.

KEI TAKEI'S MOVING EARTH—Segments of the epic *Light.* 6/19 at 6: Central Park Naumburg Bandshell, off Fifth Ave. and 72nd St.; free.

LAHI, PHILIPPINE PERFORMING COMPANY—"Transitions," by Patricia Davis Price. Schimmel Center for the Arts, Pace University, Spruce St. near City Hall (431-8916). 6/21 at 8. $10–$20.

"LE DEFILE," a "fashion ballet" from France, by Regine Chopinot with designer Jean-Paul Gaultier. Palladium, 124 E. 14th St. (473-7171). 6/18, 19 at 8. $20.

NANCY ALLISON AND COMPANY—A program of eight works by Allison, Isadora Duncan, and Jean Erdman. Nikolais/Louis DanceSpace, 33 E. 18th St. (924-0077). 6/20, 21 at 8; 6/22 at 3. $7.

P.S. 1'S SPRING DANCE PROGRAM—Work by Ze'eva Cohen, Oscar Coreale, Betsy Hulton, and Nadine Tringali. P.S. 1, 46-01 21st St., Long Island City (718-784-2084). 6/21, 22 at 3. $5.

PHYLLIS LAMHUT DANCE COMPANY—*Die Bewegung (The Movement),* an evening-length work with music by Ben Hazard, performed by the Paganini New Music Consort. Playhouse 46, 423 W. 46th St. (924-0077). 6/17–21 at 8:30. $8.

KINEMATIC—Post-modern dance featuring vocalist Carlos Arevalo. World Trade Center Plaza, 6/19 at 12:15. Free.

REBECCA KELLY DANCE COMPANY—Outdoor program includes a new work, *Moving Violations.* 6/18 at 12:30: Bryant Park, 42nd St. and Sixth Ave. Free.

REFLECTIONS—Dance, storytelling, and mime, by Jimmy Turner, Mary Beth Miller, and Michael R. Jolliffe, three deaf artists. Lehman Center for the Performing Arts, Bedford Park Blvd. West, the Bronx. 6/21 at 8. Free tickets must be reserved: 960-8630.

RICK MERRILL AND DANCERS—Program includes three premieres. The Field at Pineapple Dance Center, Houston St. between Broadway and Mercer St. (966-3717). 6/20 at 9; 6/21, 22 at 8. $7.

SERENA DANCE THEATER—A salute to American ethnic dance. Damrosch Park at Lincoln Center. 6/21 at 8 (rain date: 6/23). Free.

WALKING ON THE WORLD, a program of dances by Nancy Safian, Mia Lawrence, and Rosemary Doolas. St. Mark's Church, 10th St. and Second Ave. (677-2218). 6/19, 20, 21 at 8; 6/22 at 7. $6.

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OTHER EVENTS

SUMMERY CELEBRATIONS this week begin with the **Liberty Cup** and the **Stars and Stripes Regatta,** hosted by South Street Seaport Museum and taking place in the New York–New Jersey harbor, around the Statue of Liberty. The former's interntational match races start out about 1 p.m. each day, 6/19–22, with world-class yachtsmen from Japan and Canada, the U.S. and Australia, Europe and New Zealand. The Regatta, 6/21 and 22, will field about 100 recreational yachts, beginning at 10 a.m. each day; you can watch from either shore points or one of the Museum boats. On the 18th, as a kind of preview, there'll be a celebrity regatta following the Liberty Cup course . . . The **Coffee Terrace** at the Colmbian Center, 140 E. 57th St., is offering its hot-weather hospitality again this summer, through 8/29. Mon.–Fri., 11:30–2:30, you can drop in for a free cup of hot or touch of iced "100 percent Colombian coffee" . . . If **juggling** is your thing—to do, not just to watch—you might take a free three-hour class in this special skill, any Wed. all summer, noon–3, in Bryant Park, Sixth Ave. and 40th–42nd Sts. Teacher is magician John Grimaldi . . . **Musicruise '86,** a summer series of moonlight-and-music boatrides on the Hudson River Dayliner, is back, with boarding at 8 and the sail from 9 to midnight. Also on board: films and a disco for dancing. 6/20, Count Basie and his orchestra will be the music-makers, with tickets $20, $22.50 day of show. There will be some participation, too, in Harbor Festival; other dates: 6/27, Jorma Kaukonen; 7/18, Dizzy Gillespie. Fares vary; Ticketron, Beacon Theater (787-1477), or at Pier 81, W. 41st St. and the Hudson . . . Free entertainment continues in the parks, with a **Summer Solstice celebration** involving music and movement, the elements and poetry, on Central Park's SummerStage (the bandshell on the Mall, mid-park at 72nd St.). Date, naturally, is 6/21, 3–5 p.m. . . . **Roses are for summer,** surely, and here are a couple of notes for those with rose fever: "Growing Roses in the Big Apple," a lecture by expert Robert Ardini at the Queens Botanical Garden, 43-50 Main St., Flushing, 6/17 at 7:30; $1.50. And the **Cranford Rose Garden** at the Brooklyn Botanic Garden, 1000 Washington Ave., is all abloom, open Tues.–Fri. 9–4:30, weekends and holidays 10:30–4:30 . . . Some Brooklyn performers are busy these days. Note the Gallery Players of Park Slope, who'll be seen in a music-and-dance cabaret called **Swingin' in the Breeze,** at the Berkeley Carroll Street School, 181 Lincoln Pl. (718-638-5725); 6/20 at 8; 6/21 at 7:30 and 10. It's a salute to entertainment from the Stone Age on; $5. And **The Brooklyn Revue,** by BACA's Chuck Reichenthal, continues through 6/28 at the Harry Warren Theater, 2445 Bath Ave.; Sat. at 8:15 and 10:15, Sun. at noon (718-373-5208). This one is a tribute to Brooklyn's songwriters past and present.

A PAIR OF GOOD CAUSES benefit from a couple of events this week: 6/21, a daytime **Cruise to Nowhere for the March of Dimes,** on the S.S. *Amerikanis*; silent auction, casino gambling, luncheon, swimming, dancing; $99 (922-1460) . . . For the **Coalition for the Homeless**, especially the children, a gathering at The World, the club on 2nd St. between Aves. B and C. $35, from 9, with music and graffiti artists and prizes in many varieties, and a bingo contest with celebrity callers hosted by Bill Boggs. 6/18.

THE FAIR/FESTIVAL SEASON GOES ON, in neighborhoods all over the city this week. The **Lexington Avenue Festival,** 6/22, 11–6, between 23rd and 34th Sts., will turn its proceeds over to the area's senior citizens, providing them with free food and activities on the July 4th weekend ahead, and Meals-on-Wheels service all year long. Browsers and shoppers will find memorabilia and antiques, entertainment and food aplenty (rain date, 6/29) . . . A day of music and art is promised at the **Lower East Side Jewish Festival,** 6/22, 11–6, on Essex St. between Canal and Grand Sts. (if rain, indoors at Seward Park H.S. at Grand and Essex): A sampling of Jewish crafts, foods, antiques, rides, entertainers, and folk dancing to watch and take part in. A shopper's bonus: the surrounding neighborhood is the heart of bargain-hunter paradise . . . The theme for the **West 103rd Street Block Fair** is "Our Neighborhood's Getting Better and Better With a Little Help From Our Friends," and the date is 6/21, 11–7, between West End Ave. and Riverside Dr. There'll be a raffle, two musical performances, at 1 and 4, featuring the area's talented folks, along with white elephants galore, foods, arts, crafts, and children's fun (rain dates, 6/22 or 6/28) . . . A street event with a goal: **Bide-a-Wee Pet Adoption Fair,** 6/21, 11–6, on 35th St. between First and Second Aves. (rain date, 6/22). Visiting celebrities include Christie Brinkley and Assemblyman Jerry Nadler, who will be honored for their animal-related efforts, and you'll find children's entertainment, vendors, magic and music, and, of course, lap-fuls of adoptable animals to love. Through 6/20, Bide-a-Wee and Citibank are collaborating in an adoption fest, at the Broadway and 40th St. branch during banking hours. And on the 21st, at 410 E. 38th St., Bide-a-Wee's pet-loss counselor, Muriel Franzblau, will hold by-appointment-only sessions, 11–1 (532-6358) . . . Rained out a couple of weeks ago, the Parents Association of **Ship 272 flea market** is now a rain-or-shine event, 6/22, 11–6, at the Fireboat House and Pier, 90th St. and the East River. A barbecue and children's games, too. Ship 72 is the only co-ed program to combine scouting with seamanship training . . . The **Records Flea Market** reopens 6/21, 22, 11–4, with hordes of LPs, 45s, 78s, plus sheet music, songbooks, magazines, posters, and more. At 253 W. 72nd St., 2nd floor . . . Some Brooklyn goings-on include the annual **Mermaid Parade,** 6/21 in Coney Island, along Surf Ave. to the Boardwalk, with entertainment of all varieties, beginning at 2. 6/22, the Park Slope Seventh Ave. **Seventh Heaven** funfest features a BACA stage at 5th St., plus foods and vendors, 10–5.

OUT OF TOWN, BUT NEARBY—Croton Point Park in Westchester is the site of the **"Clearwater" 's Great Hudson River Revival,** the annual revel that celebrates the *Clearwater* and its environment-oriented activities, 6/21, 22, 11 a.m. to dusk. Music of all kinds, storytelling, foods, picnicking, crafts, games, participation in music and dancing and juggling and more. $12 daily, $21 for both days; $6 for seniors and the disabled; children under 12, with adult, free . . . 6/16, 10–9, and 6/17, 10–5, the **Biennial Quilt Expo** continues at Ulster County Community College, off Rte. 209, Stone Ridge. Antique quilts on display, plus lectures, workshops, demonstrations. $3.50 . . . **A Celebration of Roses,** 6/22, 2–4, at Boscobel in Garrison-on-Hudson. Over 300 bushes in bloom, and there will be music by the Scott Joplin Band from the Hudson Valley Philharmonic. Admission, $4 . . . **Hot-air balloons at Sunnyside** open the Summer Evenings series, 6/22, 5–9. Take a picnic and listen to Robert Olson tell everything he knows about the balloons and even show how to make one. There will be a balloon launch, too, to wind things up. On Rte. 9, near Tarrytown (914-631-8200); $4; $3.50 for seniors, $2.50 for ages 6–14.

TOURS

BACK TO THE RIVERFRONT—The Queensboro Bridge waterfront, from the bridge to Sutton Place, along the East River. 6/19 at 6:30 and 7:30, meet at Sutton Pl. and 57th St. Free.

GREENWICH VILLAGE, with Michael Levin. Must reserve (924-7187). 6/21 at 2: The Endangered Landscape, the far-west Village; $5.

MUNICIPAL ART SOCIETY TOURS—(935-3960) **Neighborhoods/New York:** A new series focusing on residential enclaves, their architecture and individuality. 6/22, 1–4, Long Island City, Queens; $10 . . . **Downtown Revitalization:** present and planned rehabilitated areas in the boroughs. Sat., 1–4; $10. 6/21, Jamaica, Queens. 6/28, Fordham Rd., Bronx; $10 . . . **Grand Central Terminal.** Each Wed. at 12:30; meet at the Chemical Bank on main concourse, under Kodak sign. Free.

NEW YORK WALK-ABOUT—(582-2015 weekdays, 914-834-5388 weekends). 6/22 at 11 a.m. and 2, Historic New York, "Where It All Began"; meet at Trinity Church, Broadway and Wall St.; $5.

BROADWAY THEATER DISTRICT/HELL'S KITCHEN, a walk with Adventure on a Shoestring (265-2663). 6/22 at 3, meet on NW corner of Broadway and 50th St. $5.

BROOKLYN HEIGHTS, a walk with the Museum of the City of New York (534-1672). 6/22 at 1:30, meet on Borough Hall steps, Brooklyn. $10.

SHEEPSHEAD BAY, a walking tour with the Brooklyn Historical Society (718-624-0890), foclusing on history, horse racing, and the sea. 6/22 at 1, meet outside the Sheepshead Bay station on the IND line D train. $5.

THE GREAT SAUNTER, a 30-mile hike along the Manhattan waterfront, with the Shorewalkers. 6/21 at 7 a.m., beginning at South St. and Fulton. You'll trek up to Inwood Hill Park by lunchtime, and take in the Hudson River Shore Trail. Phone 673-9629 or 516-694-9555 for details on when and where you can join the route. $5.

CENTRAL PARK—Each Sat. at 1:30, meet at the Dairy, 65th St. west of the Zoo, for a one-hour walk to Belvedere Castle that focuses on history and restoration plans; each Sat., a natural-history walk leaves the Belvedere at 3 and winds up at the Dairy. Free.

LADY LIBERTY'S MELTING-POT TOUR, with Guide Service of New York (408-3332). 9 a.m.–5:30. Sat. thru Sept., beginning with a Staten Island Ferry ride, and including Chinatown, Little Italy, Little Ukraine, the Polish East Village, Brooklyn's Hasidic communities, Harlem, Yorkville, El Barrio, Little India and Greece in Queens, and more. Pre-register; $38, including lunch in the Polish East Village.

BACKSTAGE IN BROOKLYN, a bus tour with the Prospect Park Environmental Center (718-788-8500). 6/21, 11–4, from the Brooklyn Academy of Music; visits to some sites from Brooklyn's theatrical past. Must pre-register; $25.

ALLEY POND ENVIRONMENTAL CENTER TOURS—6/20 at 11:30, behind the scenes at JFK Airport's Customs and Agriculture departments; $3. 6/21 at 10 a.m., a Horseshoe Crab walk at Little Neck Bay; $2 (718-229-4000).

MOTT HAVEN, Bronx, with the Bronx County Historical Society (881-8900). 6/22 at 1, a walking tour. Meet at 138th St. beneath the arch at Grand Concourse; $5.

OLD WESTBURY GARDENS TWILIGHT LECTURE TOURS—Thu. at 7, Palm House, at the estate in Westbury, L.I. (516-333-0048). 6/19: "Texture in the Herbaceous Border," by Anthony J. Lepsis. $7.

QUEENS CORNUCOPIA—A "gourmet bicycle tour" with the Hungry Pedalers (771 West End Ave., Apt. 12-J, N. Y., N. Y. 10025). 6/22 (rain date, 6/29): Latin American, Indian, Japanese, Korean, and Greek neighborhoods, ending with a chopsticks picnic. Note: food is extra. Meet at 8:15 a.m., at the Maine Monument, N.E. corner of Columbus Circle (C.P.W. and 59th St.). Return about 5 p.m. $12, or $22 for two on day of tour; in advance, $9 and $17 (595-5542 or 222-2243).

THE VILLAGE EXPERIENCE—A walk in Greenwich Village with Lili Pollatos, focusing on architecture, history , and trends. Daily, at 10 a.m. and 2 p.m. (334-8463). $10 weekdays; $5 Sat. and Sun.

BROOKLYN BIRD CLUB—6/21, breeding-bird count; pre-register (718-462-0846).

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OTHER EVENTS

URBAN PARK RANGERS—Walks and workshops, free unless noted. Call borough offices for weekend lineup: Bronx, 548-7880 or 589-0096. Brooklyn, 718-287-3400. Manhattan, 397-3091. Queens, 718-699-4204. Staten Island, 718-442-1304.

HARLEM SPIRITUALS AND GOSPEL—(718-275-1408). Gospel and Sprituals tour, every Sun. 9 a.m.–1 p.m. Residential areas, the Morris-Jumel Mansion, and a Baptist church service. $25; reserve by noon Sat. . . . Soul Food and Jazz tour, Thu., Fri., and Sat., 7:30–midnight, with dinner, music, and drinks. $60; reserve 24 hours ahead.

RADIO CITY MUSIC HALL—Backstage at the movie-stage showcase; tour includes a look at the Wurlitzer organ, costume department, the Grand Foyer, and the stage itself. One-hour tours depart at frequent intervals daily from the main lobby; $3.95. Groups: 541-9436.

LINCOLN CENTER—A first-hand look at the world of ballet, opera, theater, music. Frequent tours leave from the concourse level tour desk between 10 a.m. and 5 (Lincoln Center, 140 W. 65th St.). $5.75 adults, $5.25 students and senior citizens, $3.25 children (877-1800, ext. 512).

GREENWICH VILLAGE—Two-hour walking tour with emphasis on history and architecture; phone for meeting place (675-3213). Mon.–Fri. at 10 a.m. $5.

SNUG HARBOR—Tours of this preservation project, from the Visitors Center. At 1000 Richmond Terrace, S.I. (718-448-2500). Sat. and Sun. at 2; free.

NATURE WALKS—Alley Pond Environmental Center, 228-06 Northern Blvd., Queens (718-229-4000): 6/21 at 7:30 a.m., a birdwalk; $2. 6/21 at 10:30, a nature photography walk. Woodland walks on forest trails; every Sat. at 10 a.m., $1. Each Sun. at 1, a nature walk along the forest trails. $1 . . . **Wave Hill,** 249th St. and Independence Ave., Bronx (549-2055): A butterfly walk, 6/21 at 2; free. Greenhouse-and-garden walk, every Sun. at 2:15; free . . . **Clay Pit Ponds State Park Preserve,** S.I. (718-967-1976): 6/22 at 11 and 1, spring nature walks.

URBAN TRAIL CONFERENCE—Emphasis is on nature, and walking itself. Write P.O. Box 264, N. Y., N. Y. 10274, for schedule of country hikes and city walks. 6/21 at 11 a.m., meet on the steps of the Museum Building, New York Botanical Garden, Bronx, for a Garden tour; take lunch, or buy there. Admission, $2.50 (924-7468).

OUTDOORS CLUB—Write P.O. Box 227, N.Y. 10021, for schedule of country hikes (876-6688 eves. before 10). No city walks this weekend.

SPORTS

BASEBALL—Yankees (Yankee Stadium, the Bronx; 293-6000): 6/16, 17, and 18 at 7:30 vs. Boston. $3–$9.75. . . . **Mets** (Shea Stadium, Flushing; 718-507-8499): 6/19, 20 at 7:35 and 6/21, 22 at 1:35 vs. Chicago; 6/23, 24 at 7:35 vs. Montreal. $4–$9.50.

HORSE RACING—Belmont for the summer meeting, through 7/28 (718-641-4700). Daily except Tue.; post time, 1. $2, $3.50. Featured races: 6/18, Hyde Park Handicap; 6/21, Hill Prince; 6/22, True North Handicap.

BOXING—(Felt Forum at Madison Square Garden; 564-4400): 6/19 at 7:30, Ivan "The Blade" Barkley vs. Tony Harrison; Nelson Rocky Ortiz vs. Floyd Peavy; and 5 preliminary bouts. $8–$14.

STEPS—Club Team Championships 6/21 at 9 a.m. (TAC teams only): Over 500 runners are expected to compete for prizes in this 5 mile team event sponsored by the New York Road Runners Club, through Central Park. Teams should consist of 10 men or 5 women for the under 40 age group and 5 men or 3 women for the veteran division (over 40 age group). Begins and ends at 72nd St. and West Dr. in Central Park. Call 860-4455 to register. $2 (per person).

CHILDREN

STARS ON STRINGS will be presented by the Puppetry Guild of New York on Gay St. (near Christopher St.) in Greenwich Village on 6/21, 12–6 (raindate, 6/22), as a tribute to famed puppeteer Frank Paris. Children can enjoy puppet memorabilia, puppet performances, games, balloon fun, and face-painting. Call 928-7550 for additional information. Free

THE BUBBLES PLAYERS at LaGuardia Community College Theatre (31-10 Thomson Ave., Long Island City; 239-7301). 6/21 at 11:30 (Spanish), 1:30 (English): "A Bird Named Cu," a play based on a Mayan legend. $2.50 (group rates available).

SWEET LAND OF LIBERTY at the Penny Bridge Playhouse (Assumption Church, 59 Cranberry St. between Henry & Hicks Sts., Brooklyn; 718-858-5192). 6/16–20 and 6/23 at 10:30 a.m. and 1 p.m.; also 6/21 at 2: Children of all ages can experience this new musical which celebrates the Statue of Liberty and Ellis Island. $3.75 (group rates available).

AESOP'S FABLES will be performed by Theater Workshop (Fantasy Playhouse, 317 Merrick Rd., Lynbrook; 516-599-1982). Presented 6/21 and 22 at 2. $4 (must reserve).

STORY HOUR at Eeyore's, 11 a.m. at the Broadway store (at 81st St.; 362-0634) and 12:30 at the Madison Ave. store (at 81st St.; 988-3404), every Sun. Free.

THE LITTLE PEOPLE'S THEATER COMPANY (39 Grove St.; 765-9540) presents "Cinderella" at 1:30 and "Red Riding Hood" at 3, Sat. and Sun. through 6/22. $4.

LONG-RUNNERS—Off Center Theatre Inc. (436 W. 18th St.; 929-8299): "Jack and the Beanstalk" Tue.–Thu. at 10:30 a.m. and "Frankenstein" Tue.–Thu. at 1 p.m. $3.50. . . . **13th Street Repertory Company** (50 W. 13th St.; 675-6677): "Rumple Who?" Sat. and Sun. at 1 and "The Snow White Show" Sat. and Sun. at 3. $3. . . . At **Magic Towne House** (1026 Third Ave., between 60th and 61st Sts.; 752-1165), there is magic, comedy, audience participation. Shows Sat. and Sun. at 1, 2:30, and 4, through 6/30. $6 (must reserve; adults must be with a child).

CITY OF NEW YORK PARKS AND RECREATION at **Belvedere Castle** (Central Park Learning Center, 79th St., south of the Great Lawn; 772-0210)—6/21 at 11: "The Babies of Central Park"—Preschoolers can hold a turtle, touch a frog and learn about animals with naturalist Ann Taylor (must reserve). 6/21 at 1: "Born and Raised in Central Park"—Children ages 5–11 can hold a turtle, feed a frog and touch a snake as naturalist Ann Taylor talks about the animal babies of Central Park (must reserve). 6/22 at 2 and 3: "Stories That Dance and Sing"—Children of all ages can be enchanted by stories and music from Africa with Cheryl Byron . . . At the **Hans Christian Andersen Statue** (76th St. and 5th Ave.; 360-8140). 6/21 at 11: "Kaggen Makes the Moon "—Children of all ages can enjoy Melissa Heckler's version of this African folktale, plus a different story each week. Saturdays at 11 (through 9/30). Free . . . At **Heckscher Puppet House** (north of Seventh Ave. and Central Park South, Central Park; 397-3089)—"The Emperor and the Nightingale," about a king, a housemaid, and a songbird. Mon.–Fri 10:30 a.m. and 12 noon. $2. . . . At **Clay Pit Ponds State Park Preserve** (Carlin St., off Sharrotts Rd., Charleston, S.I.; 718-967-1976)—A series of nature programs will be held for children on different weekdays. All free, but registration required. . . . **Prospect Park** (Flatbush Ave. and Empire Blvd., Brooklyn; 718-788-0055)—Visit the Children's Farm, containing baby and adult barnyard animals. Wed.–Sun. 10–4. Free.

CHILDREN'S MUSEUM OF MANHATTAN (Manhattan Laboratory Museum, 314 W. 54th St.; 765-5904)—Exhibits: "Color and Light," prisms, shadow wall, performance area . . . "Games Children Play"—board games from Ghana, computer games, games played with seeds and thistles, chess, word and music games . . . "Nature Area"—collection of small animals for children to observe . . . 6/21 at 1:30 and 3 and 6/22 at 3: Children of all ages can create new shapes out of wire and blow a series of ingeniously designed bubbles. 6/22 at 2 (ages 5 and older): Children can invent their own games with game inventor Sid Sackson. Hours: Wed.–Sun. 1–5. Closed 6/23–29. Adults, $2 (weekends) and $1 (weekdays); children, $3 and $2.

BROOKLYN CHILDREN'S MUSEUM (145 Brooklyn Ave.; 718-735-4400)—6/18 at 3:30: "Fantastic Flower Tales." 6/19 at 3:30: "Collection Connection Discovery Boxes." 6/20 at 3:15: "Secret Meaning of Flowers." 6/21 at 1:30 and 3: "Power From Flowers," with food nutritionist Bettye Robinson. 6/22 at 11:30: "Printing With Flowers for Preschoolers"; at 1:30 and 3:30: "Power From Flowers." 6/23 at 2: "Flower Anatomy." Hours: Mon., Wed., and Fri. 2–5; Thu. (family night) 2–8; Sat., Sun., holidays 10–5. Donation.

STATEN ISLAND CHILDREN'S MUSEUM, at Snug Harbor (940 Richmond Terrace; 718-273-2060). 6/22 at 11 (preschoolers), at 1 and 3 (ages 5 and older): Children can enjoy a film festival. Hours: Weekends 10–5. $2.

RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

AMAZONAS—492 Broome St., 966-3371. Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à Baiana. Res. nec. L Mon.–Fri. noon–5. Br Sat.–Sun. noon–5. D Sun.–Thurs. 5–11:30, Fri.–Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC.**

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: sliced smoked goose breast with mustard fruits, veal loin steak with avocado and mushrooms, chocolate orange ribbon cake. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ANGELO—146 Mulberry St., 966-1277. Casual. Italian. Spcls: angel hair alla sassi, boneless chicken scarpariello, cannelloni amalfitani. Open Tues.–Thurs. noon–11:30, Fri. to 12:30, Sat. to 1, Sun. to 11:30. Closed Mon. **(M)** **AE, DC, MC, V.**

BON TEMPS ROULER—59 Reade St., at Broadway, 513-1333. Casual. Cajun/Creole. Spcls: grilled redfish with love sauce, barbecued shrimp, voodoo stew. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 6–midnight. Closed Sun. **(M)** **AE.**

CAPSOUTO FRERES—451 Washington St., 966-4900. Casual. French. Spcls: breast of duck with ginger cassis sauce, fricassee of St. Jacques with wild mushrooms, lobster neptune. L Tues.–Fri. noon–3:30. Br. Sat.–Sun. noon–3:30. D Sun.–Thurs. 6–11, Fri.–Sat. to midnight. **(M)** **AE, CB, DC.**

EL CORTIJO—128 W. Houston St., 674-4080. Casual. Spanish. Spcls: paella, zarzuela, veal extremena. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. & Sun. noon–midnight. **(M)** **AE, DC, MC, V.**

FLUTIE'S PIER 17 OYSTER BAR & RESTAURANT— 89 South St., 693-0777. Casual. American. Spcls: steak, lobster, grilled swordfish. Res. sug. L Mon.–Fri. 11:30–5. Br Sat.–Sun. 11:30–3. D daily 5–11. Private parties for 10–400. **(M)** **AE, CB, DC, MC, V.**

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, baked chicken a la Washington. B Mon.–Fri. 7:30–10. L Mon.–Fri. 11:30–4. D Mon.–Fri. 5–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American/classic. Spcls: scallop ravioli with leek & fennel in tomato butter sauce, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provencal. Res. sug. D Mon.–Thurs. 6–midnight, Fri.–Sat. to 1 a.m. Br Sun. 11:30–8:30. Ent. Parking avail. **(M)** **AE, CB, DC, MC, V.**

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.–Fri. 6:30–10:30, Sat.–Sun. from 7:30. L Mon.–Fri. 11:30–3:30, Sat. noon–3:30. Br Sun. 11–3. D Sun.–Thurs. 5–11:30, Fri.–Sat. 6–10:30. **(M)** **AE, CB, DC, MC, V.**

GROTTA AZZURRA—387 Broome St., 925-8775. Casual. Italian. Spcls: homemade pasta, Italian seafood, lobster fra diavolo. Open Tues.–Sun. noon–midnight. Closed Mon. **(M)** **No credit cards.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate souffle with burnt almond sauce. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5–10. Barroom: 11:30 a.m.–1 a.m. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

MASSIMO—110 W. Broadway, at Reade St., 349-5566. Casual. Italian. Spcls: rotolo Massimo, samponi alla bosca, veal lugure. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(M)** **AE, DC.**

OMEN—113 Thompson St., 925-8923. Casual. Provincial Japanese. Spcls: seafood, sashimi, tempure, suppon-softshell-turtle, pasta of the house. Res. nec. D Tues.–Sun. 5:30–11:30. Br Sat.–Sun. 11:30–4:30. Closed Mon. **(M)** **AE.**

ONE HUDSON CAFE—1 Hudson St., 608-5835. Dress opt. French. Spcls: fresh fish, duck steak with redcurrent and juniper berry sauce, pecan tart. Res. sug. L Mon.–Fri. noon–3. Light menu Mon.–Fri. 3–6. D Tues.–Sat. 6–11:30. Ent. Tues.–Sat. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PATISSERIE LANCIANI—177 Prince St., 477-2788. Casual. Continental. Spcls: saucisson l'ail en brioche, scrambled eggs with salmon roe, French/Viennese pastries & cakes. B daily 8–2. L & D daily noon–10 p.m. Br Sat.–Sun. 9–4 p.m.**(I-M)** **AE.**

PATRISSY—98 Kenmare St., at Mulberry St., 226-2888. Casual. Italian. Spcls: spedino alla Romano, linguini with lobster sauce, scaloppine alla collina. Res. sug. L Mon.–Fri. noon–3. D daily 5–11 p.m. Private parties for 25. **(M)** **AE, CB, DC, MC, V.**

PONTE'S—Desbrosses & West Sts., 2 blocks S. of Canal, upstairs, 226-4621. Dress opt. Italian/Continental. Spcls: steak, seafood. Res. sug. L Mon.–Fri. noon–3:30. D Mon.–Thurs. 5:30–11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

RED TROLLEY—112 Duane St., bet. Broadway & Church St., 608-2332. Casual. Belgian/American. Spcls: chicken waterzooie, veal scaloppine, Belgian duckling. Res. sug. L Mon.–Fri. 11–4. D Mon.–Sat. 5:30–11. Private parties for 75. Ent. Mon.–Sat. from 5:15. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

RUGGERO'S—194 Grand St., 925-1340. Casual. Italian. Res. sug. Same menu L & D. Open Sun.–Fri. noon–midnight, Sat. to 1 a.m. Strolling guitarist Mon.–Sat. Valet parking. **(M)** **AE, MC, V.**

S.O.B.'S—204 Varick St., at Houston St., 243-4940. Casual. Bahian/Brazilian. Spcls: feijoada, smoked beef with pumpkin seasoned with garlic & peppers, shrimp chuchu, mariscada. Res. nec. D only Tues.–Sat. 7–midnight. Ent. Closed Sun. & Mon. **(M)** **AE, CB, DC, MC, V.**

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.–Thurs. 11:30 a.m.–midnight., Fri. to 1, Sat. 1–1, Sun. 1–11. Private room for banquets. Valet parking for D. Ent. **(M)** **AE, CB, DC, MC, V.**

TAPIS ROUGE—157 Duane St., 732-5555. Casual. French. Spcls: steak frites, poulet-roti, steak au poivre. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30. Closed Sun. **(M)** **AE, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St., 431-3993. Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat & vegetarian chili, frozen margaritas. Res. sug. Open Sun.–Wed. 11:30 a.m.–11 p.m., Thurs.–Sat. to midnight. Br Sat.–Sun. 11:30–4:30. **(I)** **AE, MC, V.**

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American/international. Membership club at L (nonmember surcharge). D Mon.–Sat. 5–10. Table d'hôte. Buffet Sat. noon–3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. **(E). Hors d'Oeuvrerie & City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** **AE, CB, DC, MC, V.**

YANKEE CLIPPER—170 John St., bet. South & Front Sts., 344-5959. Casual. American/Continental. Spcls: grilled swordfish, pompano, rack of lamb, English mixed-grill. Res. sug. L Sun.–Fri. noon–4. D Sun.–Thurs. 4–10, Fri.–Sat. to 11. Private parties 25–150. **(M)** **AE, CB, DC, MC, V.**

Greenwich Village

AUNTIE PASTA—611 Hudson St., at 12th St., 645-8622. Casual. Italian. Spcls: Auntie's anti-pasto, penne with cold tomato, basil and morzarella; tri-color fusilli with zuchinni & tomatoes, pizza with four cheeses, sweet & hot sausage pizza. Open Sun.–Thurs. 3–11 p.m., Fri.–Sat. 3–1 a.m. **(I)** **No credit cards.**

CAFE DE BRUXELLES—118 Greenwich Ave., at W. 13th St., 206-1830. Casual. Belgian bistro. Spcls: carbonnade flamande, waterzooi, steak with pommes frites, fondue au fromage. Res. sug. D daily 6–midnight. Br Sat.–Sun. noon–3:30. **(M)** **AE, MC, V.**

DURANGO—105 E. 9th St., 674-6030. Casual. Mexican/California style. Spcls: snapper Acapulco, rellenos del mar, bisteck picado. Res. sug. L daily noon–4. D Sun.–Thurs. 4–11:30, Fri.–Sat. to midnight. **(I–M)** **AE, CB, DC.**

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30–3. D Sun.–Thurs. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, MC, V.**

GARVIN'S—19 Waverly Pl., 473-5261. Casual. American/Continental. Spcls: baby Coho salmon, rack of lamb, boneless roast duckling Valencia. Res. sug. L Mon.–Fri. 11:30–3:30. D Sun.–Tues. 5–11, Wed.–Thurs. to 11:30, Fri.–Sat. to midnight. Br Sat.–Sun. 11–4. Pre-theater D 5–7. **(M)** **AE, CB, DC, MC, V.**

GOTHAM BAR & GRILL—12 E. 12th St., 620-4020. Casual. American. Spcls: roast quail salad with marinated mushrooms, red potatoes & sherry vinegar-walnut oil dressing, grilled tuna with confit tomato & lemon basil pasta, warm raspberry gratin with Grand Marnier butter. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thurs. 6–11, Fri. to 11:30, Sat. 5:30–11:30, Sun. 5–10. **(M)** **AE, CB, DC, MC, V.**

IL MULINO—84 W. 3rd St., 673-3783. Jacket required. Northern Italian. Spcls: lobster Mulino, veal chop with sage, salmon with porcini mushrooms and balsamic vinegar, beef Romana. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Closed Sun. **(E)** **AE.**

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M)** **AE, CB, DC, MC, V.**

KATHERINE AGAIN—183 W. 10th St., 924-6288. Casual. American/French. Spcls: filo wrapped escargots, cajun fettuccine, chicken with Armagnac & white truffles, veal medallions with artichoke hearts & smoked oysters. Res. sug. D Sun., Tues.–Thurs. 7–midnight, Fri.–Sat. to 1 a.m. Bar from 5 p.m. Ent. nightly. Private parties 20–75. Closed Mon. **(M)** **AE.**

KNICKERBOCKER—33 University Pl., 228-8490. Casual. American. Spcls: prime steak, shrimp Knickerbocker, veal chop, homemade desserts. Res. sug. L Mon.–Sat. 11:30–4:30. Br Sun. 11:30–4. D daily 4:30–11:30. S daily 11:30–3 a.m. Ent. Mon.–Sat. from 9:30. **(M)** **AE, DC, MC, V.**

LA GAULOISE—502 Sixth Ave., at 13th St., 691-1363. Casual. French. Spcls. of the day. Res. nec. L Tues.–Fri. noon–3. D and after theater S Tues.–Sun. 5:45–11:30. Br Sat. & Sun. noon–4. Prix fixe D Tues.–Fri. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

LA GRANDE CORNICHE—180 Christopher St., 206-0727. Dress opt. American/nouvelle. Spcls: sautéed salmon with pistachio butter, scallops en papillote with tomato basil butter sauce, filet mignon with leeks. Res. sug. D daily 6–11:30. S 11:30–2 a.m. Br Sat.–Sun. noon–4. Ent. nightly. **(M)** **AE, DC, MC, V.**

LAS VENTANAS—330 Bleeker St., at Christopher St.,924-4249. Casual. Mexican. Spcls: fresh fruit, margaritas, beef, chicken, or vegetable fajitas, chimichangas, vegetarian selections. D Sun.–Thurs. 4–11:30, Fri.–Sat. 4–1 a.m. Br Sat.–Sun. noon–4. **(I)** **AE, CB, DC, MC, V.**

MONTE'S—97 MacDougal St., 228-9194/674-9456. Casual. Italian. Spcls: homemade pasta, osso buco alla milanese, fresh fish. Res. sug. Open Mon., Wed.–Sun. noon–11 p.m. Closed Tues. **(M)** **AE, CB, DC, MC, V.**

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.–Sun. noon–3. D Sun.–Thurs. 5–11, Fri.–Sat. to midnight. Guitarist evenings. Also **82 Beaver St.,** 344-5228. L Mon.–Fri. noon–3. D Mon.–Thurs. 3–9, Fri. to 10, Sat. to 11:30. Ent. Fri. & Sat. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thurs. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M)** **AE, DC, V.**

TEXARKANA—64 W.10th St., 254-5800. Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6–midnight. S Tues.–Sat. midnight–3:45 a.m. Private parties. **(M)** **AE, DC.**

TOONS—417 Bleecker St., at Bank St., 924-6420. Casual. Bangkok. Spcls: pla lad prig, frog legs, pla muk pad tua. Res. sug. D Mon.–Thurs. 5–11:30, Fri.–Sat. to midnight, Sun. 4–11. **(I-M)** **AE, MC, V.**

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: Louisiana shrimp, tartelette of escargot, ravioli with sweetbreads, white-chocolate mousse. Res. sug. L Mon.–Fri. 11:45–3:30. Br Sat. noon–4, Sun. from 11. D daily 5:30–11. **(M)** **AE, CB, DC, MC, V.**

UKRAINIAN RESTAURANT—132 Second Ave., at 8th St., 533-6765. Casual. Ukrainian. Spcls: blintzes, pierogis, stuffed cabbage, chalah bread. Open Mon.–Thurs. 11 a.m.–midnight, Fri.–Sun. to 1 a.m. Br Sat.–Sun. 11–5. Private parties for 100. **(I)** **AE, DC, MC, V.**

14th–42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: involtini di pollo, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.–Fri. noon–5. D daily 5–11. Br Sun. noon–4. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

CASA MIA—225 E. 24th St., 679-5606. Casual. Northern Italian. Spcls: veal Sorrentino, chicken & veal alla crema, spaghetti carbonara. Res. sug. L Tues.–Fri. noon–3. D Tues.–Sun. 5–11. Private parties for 60. Closed Mon. **(M)** **AE.**

DREAMSTREET CAFE—305 E. 41st St., 370-9555. Casual. Regional American. Spcls: grilled veal chop with wild mushrooms, Cajun shrimp, grilled breast of duck with apples and green peppercorns. Res. sug. L Mon.–Fri. noon–3. Br Sun. 11:30–3. D Mon.–Sat. 5–10:30, Sun. to 9. **(M)** **AE, CB, DC, MC, V.**

DUBROVNIK—88 Madison Ave., at 29th St., 689-7565. Dress opt. Yugoslav/Continental. Spcl: ambassador à la Ziggy (chicken, veal, & filet mignon in a wine sauce). L Mon.–Fri. noon–3. D Mon.–Thurs. 5–11, Fri.–Sat. to 4 a.m. Disco Fri.–Sat. Pianist Mon.–Thurs. 6:30–10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

EL CHARRO ESPANOL—58 E. 34th St., 689-1019. Casual. Spanish/Mexican. Spcls: fresh fish, veal chop, chili rellenos, enchiladas and chicken mole. Res. sug. Open Mon.–Thurs. 11:30–10:30, Fri.–Sat. to 11, Sun. noon–10:30. **(M)** **AE, CB, DC, MC, V.**

EL PARADOR CAFE—325 E. 34th St., 679-6812. Casual. Mexican. Spcls: chicken Parador, shrimp Malaguena. D only Mon.–Sat. 5–11. Closed Sun. **(I-M)** **AE.**

GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 5–10:30, Sat. 4–11. Private parties for 25. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

HUNAN BALCONY EAST—386 Third Ave., bet. 27th & 28th Sts., 725-1122. Casual. Hunan. Spcls: jangsze chicken, soong tze scallops, chen pi beef. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, MC, V.**

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: duck salad, penne alla vodka, wild game in season, fresh Dover sole. Res. nec. Open for L & D Sun.–Fri. noon–midnight, Sat. to 2 a.m. Spcl. pre-theater D. **(M)** **AE, MC, V.**

LA COLOMBE D'OR—134 E. 26th St., 689-0666. Casual. Provençal French. Spcls: bouillabaisse, mignonnette d'agneau aux herbes, ratatouille. Res. nec. L Mon.–Fri. noon–2:30. D daily 6–11. **(M)** **AE, DC, MC, V.**

MINDY'S—212 E. 42nd St., in the New York Helmsley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. Br Sun. noon–3. D daily 5–10:30. S 10:30–midnight. Light entrées served between meals. Ent. **(M)** **AE, CB, DC, MC, V.**

NICOLA PAONE—207 E. 34th St., 889-3239. Formal. Italian. Spcls: camicia da notte, tritone, concertino, seasonal specialties. Res. sug. L Mon–Fri. noon–1:30. D Mon.–Sat. 5–9:30. Private parties. Closed Sun. **(E)** **AE, CB, DC.**

OLE—434 Second Ave., bet. 24th & 25th Sts., 725-1953. Casual. Spanish. Spcl: mariscada. L Mon.–Fri. 11:30–3. D Sun.–Thurs. 4–11, Fri.–Sat. to midnight. Guitarist Wed.–Sun. Reduced rate parking in bldg. **(I-M)** **AE, MC, V.**

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30–9:30. Closed Sat. & Sun. **(M)** **AE, CB, DC, MC, V.**

PER BACCO!—140 E. 27th St., 532-8699. Jacket required. Northern Italian. Spcls: osso buco Milanese, vitello Valdostano, gnocchi al pesto. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PETE'S TAVERN—129 E. 18th St., at Irving Pl., 473-7676. Casual. Italian/American. Spcls: shrimp scampi, veal marsala, chicken alfredo. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Thurs. 3–midnight, Fri. 3–1 a.m., Sat. 11:30 a.m.–1 a.m., Sun. 11:30 a.m.–midnight. Private parties for 50. Outdoor cafe. **(M)** **AE, CB, DC, MC, V.**

RITZ CAFE—2 Park Ave., at 32nd St., 684-2122. Casual. Southern. Spcls: spicy Mississippi catfish with jalopeno-cilantro sauce, three smothered quails with dirty rice, drunken shrimp. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Closed Sun. **(M)** **AE, MC, V.**

ROSSINI'S—108 E. 38th St., 683-0135. Dress opt. Northern Italian. Spcl: hot antipasto. Res. nec. Open Mon.–Fri. 11:30–11:30, Sat. 4–midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** **AE, DC, V.**

SAL ANTHONY'S—55 Irving Place, bet. 17th–18th Sts.,982-9030. Casual. Italian. Spcls: fresh fettuccine with porcini mushrooms, chicken with olive oil and garlic, hot and cold antipasta. Res. sug. L Mon–Fri. noon–3. Br Sat.–Sun. noon–4. D Mon.–Thurs. 3–11, Fri. 3–12:30, Sat. 4–12:30, Sun. 4–10. Private parties 20–100. **(M)** **AE, CB, DC, MC, V.**

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle/Continental. Spcls: sauteed snapper filet rubbed with black pepper, thyme, and garlic; pan-fried Long Island duckling with plums and apricots, filet of beef with goose liver, chocolate truffle cake, thru 6/30, pear festival. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–11. Pre-theater D 5:30–7:30. Ent. 5:30–1. **(M)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

THE BALLROOM—253 W. 28th St., 244-3005. Casual. Continental. Spcls: rack of lamb, fresh fish, tapas. Res. sug. L Tues.–Fri. noon–3. D only Tues.–Sun. 6–11. Tapas bar. Complete D. Ent. Closed Mon. **(M)** **AE, MC, V.**

DINO CASINI'S—132 W. 32nd St., 695-7995. Dress opt. Italian/Continental. Spcl: veal Sorrentino. Res. sug. L Mon.–Fri. 11:45–3:30. D Mon.–Fri. 3:30–9. Complete L & D. Closed Sat. & Sun., except for private parties. **(I)** **AE, CB, DC, MC, V.**

890 CAFE—890 Broadway, bet. 19th–20th Sts., 260-4882. Casual. American/international. Spcls: carpaccio, tagliolini with grilled vegetables, penne alla vodka, soft shell crab sandwich. B Mon.–Fri. 8–noon. L Mon.–Sat. noon–5:30. D Mon.–Sat. 5:30–11. Closed Sun. **(M)** **AE, MC, V.**

EL QUIJOTE—226 W. 23rd St., in the Chelsea Hotel, 929-1855. Casual. Castilian. Spcl: lobster from tank. Res. sug. Open daily noon–midnight. Inexpensive lobster special daily. **(M)** **AE, DC, MC, V.**

GIORDANO—409 W. 39th St., 947-9811. Dress opt. Northern Italian. Spcls: osso buco, veal tonnato, homemade pasta, gnocchi. Res. sug. L daily noon–5. D daily 5–midnight. Private parties for 40. Ent. Tues.–Sat. from 8:30. **(M)** **AE, CB, DC, MC, V.**

JERRY'S—565 W. 23rd St., 807-6261. Casual. Continental. Spcls: mesquite grill, fresh pasta, seafood. Res. sug. L Mon.–Fri. noon–3. D Sun.–Thurs. 6–1 a.m, Fri.–Sat. to 2 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

JOLSONS—400 W. 42nd St., 564-0004. Casual. Continental/American. Spcls: steak au poivre, stuffed pork chop, fresh pasta. Res. sug. L Mon.–Fri. 11:30–4. Br Sun. noon–4. D daily 5–11:30. Ent. nightly. Private parties for 50–75. **(M)** **AE, CB, DC, MC, V.**

LINO'S—147 W. 36th St., 695-6444. Casual. Northern Italian. No written menu. Spcls: seafood fra diavolo, jumbo prime shell steak, veal Alfredo. Res. sug. L Mon.–Fri. 11–3. D Mon.–Fri. 3–10, Sat. 5–10:30. Same à la carte offerings all day. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

NEW HANKOW—132 W. 34th St., 695-4972. Casual. Cantonese. Spcls: baked Cantonese shrimp, treasure steak, baked chicken with ginger & scallion. L daily 11–4:30. D daily 4:30–10:30. Complete L & D. Spec. gourmet & family Ds. **(I)** **AE, DC, MC, V.**

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4½-lb. lobster, prime rib. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–10:45, Sat. 1–midnight, Sun. 1–10. Complete D. Free parking from 5 & all day Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

THE RIVERANDA/THE EMPRESS OF NEW YORK—Pier 62, W. 23rd St. & Hudson River, 929-7090. Formal. International/Continental. Spcls: breast of chicken express, coulibiac of Norwegian salmon, rack of lamb. Res. nec. L cruise boards at noon. D cruise boards at 7 & 9 p.m. Br Sun. at 12:30. Private parties for 15–700. Dancing. **(E)** **AE, MC, V.**

43rd–56th Streets, East Side

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30–11:30. Br Sun. noon–4. **(I-M)** **AE, CB, DC, MC, V.**

AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel, 702-5014. Dress opt. American. Spcls: tartare of 2 salmons, Maryland crabcakes, roast loin of lamb magdalena, Dover sole. Res. sug. B daily 7-11. L daily noon-2:30. D daily 6-11. Br Sat. noon-2:30. Champagne buffet Br Sun. 11:30-2:30. Prix fixe L & D. Piano bar 5:30-midnight. **(M)** **AE, CB, DC, MC, V.**

AWOKI—305 E. 46th St., 759-8897. Jacket required. Japanese. Spcls: tempura, sushi, sukiyaki. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5-10. Private parties for 4-80. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. Jacket required. Continental. Spcls: grilled lambchops with rosemary, escalope of red snapper with spinach leaves, Nova Scotia smoked salmon. Res. sug. B daily 7-10:30. L Mon.-Sat. 11:30-3. D daily 5:30-11:30. Br Sun. 11:30-3. **(M-E)** Afternoon tea Mon.-Sat. 3-5:30. Ent. Mon.-Sat. 3-10:30 & Sun. Br. **AE, CB, DC, MC, V.**

BUKHARA—148 E. 48th St., 688-0810. Casual. Bukhara. Spcls: frontier roasted lamb, duck Bukhara, mellow cream chicken, frontier dal. Res. nec. L Mon.-Fri. noon-3. D daily 5:30-11. **(M)** **AE, CB, DC, MC, V.**

CAFE VERSAILLES—151 E. 50th St., 753-3884. Jacket required. French/Continental. Spcls: veal paillard, poitrine de chapon, coquilles St. Jacques. Res. sug. D daily 7-2 a.m. Ent. nightly. **(E)** **AE, CB, DC, MC, V.**

CHEESE CELLAR—125 E. 54th St., 758-6565. Casual. Spcls: pasta, seafood, hamburgers, salads, fondue. Open Mon.-Thurs. 11:30 a.m.-11, Fri. to midnight, Sat. from 5. Br Sun. 11:30-3. **(I)** **AE, CB, DC, MC, V.**

CHRIST CELLA—160 E. 46th St., 697-2479. Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.-Thurs. noon-10:30, Fri. to 10:45, Sat. 5-10:45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.-Fri. 11:30-3, Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. Valet parking after 6. **(I)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St., 421-0900. **La Piazzetta:** Casual. Continental/Swiss. Spcls: sauteed veal chop with morels and spinach spatzle, breast of duckling with blueberries. Res. sug. B Mon.-Fri. 7-10, Sat.-Sun. to 11. L daily noon-3. D daily 6-midnight. **(M)** **Drake Bar:** L daily 11:30-2. Cocktails 11:30 a.m.-2 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

ELMERS—1034 Second Ave., 751-8020. Jacket required. American. Spcls: prime sirloin steak, lamb chops, swordfish, lobster a riabatta. Res. sug. Open Mon.-Thurs. noon-midnight, Fri. to 1 a.m., Sat.-Sun. 4-1. **(M-E)** **AE, CB DC, MC, V.**

FONDA LA PALOMA—256 E. 49th St., 421-5495. Dress opt. Mexican. Spcls: camarones à la Fonda, chiles rellanos, fajitas. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 5-10:30. Cocktail hour featuring complimentary Mexican hors d'oeuvres. Strolling guitarists. **(I-M)** **AE, CB, DC, MC, V.**

FOUR SEASONS—99 E. 52nd St., 754-9494. Formal. International. **Pool Room:** L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-11:30. Complete pre-theater D 5-6:30; after-theater D 10-11:30. Res. nec. Closed Sun. **(E).** **Bar Room:** L Mon.-Sat. noon-2. D Mon.-Fri. 7:30-11:30, desserts & cheese tray 10:30-midnight. Res. nec. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. noon-midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

JAKE'S—801 Second Ave., at 43rd St., 687-5320. Dress opt. American. Spcl: prime beef, veal, seafood. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11. Pre-theatre D 5:30-7. Pianist Mon.-Sat. Free parking after 5. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LA COTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Fri. 6-10:30, Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

LA GALERIE AT THE RENDEZVOUS—21 E. 52nd St., in the Berkshire Place, 753-5970. Formal. Cuisine courante. Spcls: lobster ravioli with truffle sauce, roast loin of veal in oregano butter sauce, poached halibut on spinach, celery & leeks. D daily 6-midnight. **(E)** **AE, CB, DC, MC, V.**

LA PETITE MARMITE—5 Mitchell Pl., corner of 49th St., & First Ave., 826-1084. Dress opt. French. Spcls: noisette de veau princesse, mousseline de saumon, tarte aux pomme l'Alsacienne. Res. sug. L Mon.-Sat. noon-3. D Mon.-Fri. 6-10:30. Private parties for 40. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LAURENT—111 E. 56th St., 753-2729. Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 6-10:30, Sat. 5-11, Sun. 5-10:30. Private parties. **(E)** **AE, CB, DC, MC, V.**

LE CYGNE—55 E. 54th St., 759-5941. Formal. French. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Fri. 6-10, Sat. to 11. Closed Sun. **(E)** **AE, DC.**

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

LE PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflé. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:15-10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. **(E)** **AE, CB, DC.**

NANNI'S—146 E. 46th St., 697-4161. Dress opt. Italian. Spcl: angel's hair. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11. Closed Sun. **(M)** **AE, DC, MC, V.**

PALM—837 Second Ave., at 45th St., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PRUNELLE—18 E. 54th St., 759-6410. Formal. Classical French. Spcls: canette confite, saumon à la moutarde, noisette de veau princesse. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11, Sun. to 10:30. **(E)** **AE, CB, DC, MC, V.**

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30. S 10:30-12:30. Br Sat.-Sun. noon-5. **(M)** **AE, CB, DC, MC, V.**

SCARLATTI—34 E. 52nd St., 753-2444. Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and Western seating for Japanese food. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHUN LEE PALACE—155 E. 55th St., 371-8844. Dress opt. Szechuan/Hunan. Spcls: sliced veal Hunan style, tangy spicy pheasant, sizzling scallops. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-11, Fri. to midnight, Sat. noon-midnight, Sun. noon-11. **(M)** **AE, CB, DC.**

SICHUAN PAVILLION—310 E. 44th St., 972-7377. Casual. Szechuan. Spcls: chicken chunks in garlic sauce, Sichuan style jumbo shrimp, crispy whole fish. Res. nec. L Mon.-Fri. 11:30-3. D Mon.-Fri. 3-11:30, Sat. 4-11:30. Dim sum Br Sat.-Sun. noon-4. Private parties for 10-30. **(M)** **AE, CB, DC.**

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.-Thurs. noon-11, Fri. to midnight, Sat. 5-midnight, Sun. 4-11. **(M)** **AE, CB, DC, MC, V.**

TANG'S CHARIOT—236 E. 53rd St., 355-5096. Casual. Szechuan. Spcls: salmon steamed with blackbeans, cold noodles with chili-sesame sauce, crispy shrimp with walnuts. Res. sug. L daily noon-3. D Sun.-Thurs. 5-11, Fri. to 11, Sat. to midnight. Private party room. **(M)** **AE, DC, MC, V.**

TORREMOLINOS—230 E. 51st St., 755-1862. Casual. Spanish/Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight. Ent. Tues.-Sat. eves. Closed Sun. **(M)** **AE, CB, DC, MC.**

TRIANON ROOM—445 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French/Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7-11. L Mon.-Fri. noon-2:30. Br Sat.-Sun. noon-2:30. D daily 5:30-10. S 10-12:15. **(M)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10-12:30 a.m. Cocktails 10:30 a.m.-1 a.m. **(M)** **Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental/nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30, Sat. 7:30-10:30, Sun. 8-10:30. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11-2:45. Ent. Cole Porter's own piano Tues.-Sat. 6-2 a.m., Sun.-Mon. 8-1 a.m. **(M-E)** **The Waldorf Cocktail Terrace:** Tea daily 2:30-5:30. Cocktails 2:30 p.m.-2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.-Sat 7-11:30, Sun to noon. L Mon.-Sat. 11:30-3, Sun. noon-5. D 5-9:30. Complete D. S to 11:45 p.m. Cocktails noon-11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.-3 a.m. **AE, CB, DC, MC, V.**

ZAPATA'S—330 E. 53rd St., 223-9408. Casual. Mexican. Spcls: chimichangas, chalups, veal Mexican style. L Mon.-Fri. noon-3. D daily 4:30-11. **(I)** **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-9:30. Br Sun. noon-2:15. Late S buffet 9:30-12:30. Free D parking 5:30-1 a.m. **(M)** **AE, CB, DC, MC, V.**

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St., 246-6699. Casual. American. Spcls: butter lettuce, buffalo mozzarella & sundried tomatoes, bourbon marinated Angus steak, key lime pie. Res. sug. B Mon.-Fri. 7:30-10:30. Br Sat.-Sun. 11-4. L Mon.-Fri. 11-4. D daily 4-10. S daily 10-midnight. **(M)** **AE, CB, DC, MC, V.**

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 4:30-10. Pre-theater D. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11:30. Complete D. Closed Sun. **(M)** **AE.**

BARBETTA—321 W. 46th St., 246-9171. Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private rooms. Garden dining. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

BETWEEN THE BREAD—145 W. 55th St., 581-1189. Casual. American. Spcls: chicken pot-pie, fresh broiled salmon, chicken scarpariella. Res. sug. for D. Open for L & D Mon.-Fri. 11:45 a.m.-9 p.m., Sat. 5-9. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BROADWAY BRASSERIE & WINE BISTRO—226 W. 52nd St.,(7th floor) 315-0100. Casual. Continental. Spcls: charcoal grilled fish, steak, pasta. Res. sug. B daily 6:30-11. L daily 11:30-3. D daily 5:30-midnight. Pre-theatre D. **(M)** **AE, MC, V.**

BROADWAY JOE STEAK HOUSE—315 W. 46th St., 246-6513. Dress opt. American. Spcls: steak, prime ribs, seafood. Res. sug. L daily 11:30-4. D daily 4-1 a.m. Pianist nightly. **(M)** **AE, CB, DC MC, V.**

CAFE DE FRANCE—330 W. 46th St., 586-0088. Casual. French. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sat. to 11. Complete D. Closed Sun. **(I-M)** **AE, DC, MC, V.**

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.-Sat. 7-10:30. Br Sun. 10-3. L Mon.-Sat. 11:30-2:30. Piano bar ent. nightly 5-1. **(I-M)** **AE, CB, DC, MC, V.**

CARNEGIE DELI & RESTAURANT—854 Seventh Ave., at 55th St., 757-2245. Casual. Jewish deli. Spcls: corned beef, pastrami, cheese blintzes, matzo ball soup. Open daily 6 a.m.–4 a.m. (I) No credit cards.

CENTURY CAFE—132 W. 43rd St., 398-1988. Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, spiral of salmon filet, fresh fish daily. Res. sug. Open Mon.–Sat. 11:30 a.m.–2 a.m. Bar till 4 a.m. nightly. Private parties for 300. Video ent. nightly. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St., 582-7141. Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5–10, Sun. from 4. Br Sat. 11–3, Sun. from noon. S Mon.–Sat. from 10 p.m. **(M)** **AE, CB, DC, MC, V.**

D'ANGELO—242 W. 56th St., 247-1070. Jacket required. Italian. Spcls: crabmeat and morzarella di bufala, fettuccine with fresh artichoke sauce, spiedino di gamberi imperiale, piccata del sansovino. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5–11, Fri.–Sat. to midnight. Private parties for 70. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ENGLISH PUB—900 Seventh Ave., bet. 56th & 57th Sts., 265-4360. Casual. English/American. L Mon.–Fri. 11:30–4. D daily to 4 a.m. Br Sat.–Sun. 11:30–4. **(I-M)** **AE, CB, DC, MC, V.**

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Spcls: soft shelled crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon–3. D Mon.–Sat. 5–11, Sun. from 4:30. Complete L & D. **(M)** **AE, CB, DC, MC, V.**

GALLAGHER'S STEAK HOUSE—228 W. 52nd St., 245-5336. Dress opt. American. Spcls: hickory broiled sirloin, seafood. Res. sug. Open noon–midnight daily. **(M)** **AE, CB, DC, MC, V.**

HURLEY'S—1240 Ave. of Americas, at 49th St., 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon–midnight. **(M)** **AE, CB, DC, MC, V.**

IROHA—142 W. 49th St., 398-9049. Casual. Japanese. Spcls: tempura, sukiyaki, sushi. Res. sug. L daily noon–3. D daily 5–11:30. Also **Iroha Sushi—1634 Broadway, bet. 50th–51st Sts.,** 315-3808. **(M)** **AE, CB, DC, MC, V.**

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian/Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Complete L & D. Private parties. Free parking 6–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: stone crab claws, seafood, steak. Res. sug. Open daily 11:30 a.m.–1 a.m. Br Sun. 11:30–3. Prix fixe L daily noon–3. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE.**

LA GRILLADE—845 Eighth Ave., at 51st St., 265-1610. Casual. French. Spcls: 7 varieties of fish, roast leg of lamb. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5–11:30, Sat.–Sun. from 4. Complete L & D. **(M)** **AE, DC, MC, V.**

LA RESERVE—4 W. 49th St., 247-2993/2995. Formal. Spcls: fricassée of snails with wild mushrooms, salmon & sole mousse, medaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L & D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

LATTANZI—361 W. 46th St., 315-0980. Dress opt. Jewish Italian. Spcls: carciofo alla guidea, cappellini primavera, cassola. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thurs. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE.**

LE BERNARDIN—155 W. 51st St., 489-1515. Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monk fish with savoy cabbage, lobster a la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Sat. 6–10:30. Private parties for 12. Closed Sun. **(E)** **AE, DC, MC, V.**

LE RIVAGE—340 W. 46th St., 765-7374. Casual. French. Spcls: coquilles St. Jacques, shrimp maison, veal scaloppine. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thurs. 5–9:30, Fri.–Sat. to 10:30. Closed Sun. **(M)** **AE, MC, V.**

L'ESCARGOT—47 W. 55th St., 245-4266. Dress opt. French. Spcls: escargot with fettuccine, Dover sole meunière with sage, côte de veau au Calvados. Res. sug. L Mon.–Sat. noon–3. D Mon.–Fri. 5:30–11:30, Sat. from 5. Private parties for 65. Complete L & D. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

LES PYRENEES—251 W. 51st St., 246-0044/246-0373. Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Spec. pre-theater D 5–9. Reduced rate parking after 5. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

LE VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–midnight. Private parties for 90. Ent. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

MAMMA LEONE'S—239 W. 48th St., 586-5151. Casual. Italian. Spcls: veal & chicken parmigiana. Res. sug. L Mon.–Sat. 11:30–2:30. D Mon.–Fri. 3:30–11:30, Sat. 2:30–11:30, Sun. 2–10. Complete L & D. Ent. nightly. Private parties for 500. **(M)** **AE, CB, DC, MC, V.**

OSTERIA DEL CARSO—364 W. 46th St. 245-5530. Casual. Northern Italian. Spcls: sgombri in savor, pasta with snails, venison with polenta. Res. sug. D only Tues.–Sun. 5–midnight. Closed Mon. **(M)** **MC, V.**

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.–Thurs., Sun. noon–10:45, Fri.–Sat. to 11:45. Closed Mon. & 7/1–22. **(M)** **AE, DC, V.**

PEARL'S—38 W. 48th St., 221-6677. Dress opt. Chinese. Spcls: seafood supreme, lemon chicken, orange beef. Res. sug. Open Mon.–Fri. 11:30–11 p.m., Sat.–Sun. 5:30–11. **(M)** **AE.**

RAINIER'S—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D daily 6–11:30. Cocktails from 5. Complete D. Pianist Mon.–Sat. 7–11:30. **(M)** **AE, CB, DC, MC, V.**

RASPUTIN RUSSIAN—371 W. 46th St., 586-1860. Casual. Russian/Jewish. Spcls: beef stroganoff, blini with red caviar, shashlyk, chicken tabaka, cutlet kiev. Res. sug. D daily 4–midnight. Ent. Fri.–Sun. Private parties 20–75. **(M)** **AE, MC, V.**

ROMEO SALTA—30 W. 56th St., 246-5772. Jacket required. Northern Italian. Spcls: homemade pasta, seafood, veal. Res. nec. Open Mon.–Sat. noon–11:30. Private parties for 60. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

ROSA'S PLACE—303 W. 48th St., 245-9223/586-4853. Casual. Mexican. Spcls: chimichanga del mar, carne assada, red snapper vera cruz. Res. sug. L Mon.–Sat. 11:30–4. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

SAN MARCO—36 W. 52nd St., 246-5340. Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Complete L. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St., 246-9201. Jacket required. American/seafood. Spcls: whole gingered fish, Key West shrimp with lime & coriander, scaloppini of salmon with golden Oregon caviar. Res. nec. L Mon.–Fri. 11:45–3. Br Sat.–Sun. noon–3. D daily 5–11. Pre-theater D 5–6:30 with free parking. **(E)** **AE, CB, DC, MC, V.**

SEA PALACE—608 Ninth Ave., bet. 43rd & 44th Sts., 307-6340. Casual. Seafood/Continental/Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.–Fri. 11:30–3:30. D daily 4:30–midnight. Bar till 1 a.m. Private parties for 40. **(I)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.–2 a.m. B to 11 a.m. **(I)** **No credit cards.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., on the 39th floor, 757-6662. Dress opt. American/Continental. Spcls: steak Diane flambe, fresh seafood. Res. nec. L Mon.–Sat. 11:30–3. D Mon.–Sat. 5–11. Ent. Tues.–Sat. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.–Sat. noon–midnight. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

VICTOR'S CAFE 52—236 W. 52nd St., 586-7714. Casual. Cuban/Spanish. Spcls: stone crabs, roast suckling pig, paella, black bean soup. Res. sug. Open daily noon–midnight. Tapas bar. Ent. nightly. Private parties. Reduced rate parking after 5 p.m. **(M)** **AE, CB, DC, MC, V.**

57th–60th Streets

ALFREDO ON THE PARK—240 Central Park South, 246-7050. Dress opt. Northern Italian. Spcls: taglierini alle noci, battuta di manzo alla rugola, nodino di vitello allo scalogno. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5–11, Sat. to midnight. Spcl. pre-theater D 5–7. Private party room. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

ARIZONA 206—206 E. 60th St., 838-0440. Casual. American South Western. Spcls: venison/black bean chili, barbecued quail with creamy Mexican polenta, lobster corn chowder with poblano chilies and chayote. No res. L Tues.–Sat. noon–2:30. D Mon.–Sat 5–midnight. S Mon.–Sat. till 1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz on the Park, 755-5800. Dress opt. American/international. Spcls: châteaubriand for two, veal scaloppine marsala, sautéed Dover sole. Res. sug. Buffet L Mon.–Sat. 11:30–4:30. Br Sun. 11:30–4. D daily 6–11:45. After-theater menu 10:30–12:30. **(M)** **AE, CB, DC, MC, V.**

CHEZAN—8 W. 58th St., 371-1414. Dress opt. Northern India/Pakistan. Spcls: lamb sheesh kebab, tandoori chicken, grilled shrimps on skewers, palak gosht. Res. sug. L Mon.–Fri. noon–3. Br Sat.–Sun. 11:30–3. D Mon.–Sat. 5:30–11, Sun. 5–10. **(M)** **AE, CB, DC, MC, V.**

CONTRAPUNTO—200 E. 60th St., 751-8616. Casual. Italian. Spcls: malfatti aragosta, brodetto, fusilli with ciccoria piccante, tagliarini congadoro with yellow, red & green pepper. No res. L Mon.–Sat. noon–4:30. D Mon.–Sat. 4:30–11:30, Sun. 4–10. **(M)** **AE, CB, DC, MC, V.**

DEVEREAUX'S—160 Central Park South, in the Essex House, 247-0300. Jacket required for D. American. Spcls: crayfish bisque with raspberry brandy, salmon marinated in riesling wine, grilled fillet of veal with shitake mushrooms. Res. sug. B Mon.–Sat. 7–11:30, Sun. 7–10. L Mon.–Sat. noon–2:30. Br Sun. 10–2:30. D daily 5:30–10:30. Pre-theatre D 5:30–7. Post-theatre D 10:30–midnight. Pianist Tues.–Sat. & Br Sun. **(M-E)** **AE, CB, DC, MC, V.**

FELIDIA—243 E. 58th St., 758-1479. Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M)** **AE, DC, MC, V.**

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.–Fri. noon–3. D Tues.–Fri. 3–midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

GIRAFE—208 E. 58th St., 752-3054. Jacket required. Dress opt. Northern Italian. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

HARRY CIPRIANI—781 Fifth Ave., nr. 59th St., 759-9047. Jacket required. Italian. Spcls: Harry's baked green noodles with prosciutto, scallops thermidor, chicken cacciatore. Res. nec. B daily 7:30–10:30. L daily noon–3. D daily 6–10:45. **(E)** **AE, CB, DC, MC, V.**

INN ON THE PARK—Barbizon-Plaza Hotel, 106 Central Park South, 247-7000. Dress opt. Continental. Spcls: chateaubriand for 2, scampi Sorrentino, skewered beef & scampi, sweetbreads. Res. sug. B daily 7–11:30. L daily 11:30–3. D daily 5:30–11. Br Sat.–Sun. 11–3. **(M)** **AE, CB, DC, MC, V.**

JEAN LAFITTE—68 W. 58th St., 751-2323. Casual. French. Spcls: sea scallops in basil sauce, medaillons of veal with mushroom sauce, leg of lamb with kidney beans. Res. sug. L Mon.–Sat. noon–3. D daily 6–12:30 a.m. **(M)** **AE, MC, V.**

LA FENICE—242 E. 58th St., 759-4660. Dress opt. Northern Italian. Res. sug. Open Mon.–Sat. noon–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE CHANTILLY—106 E. 57th St., 751-2931. Formal. Classical French. Spcls: cervelas de volaille aux truffes, blanquette de coquille St. Jacques, ris de veau en gateau. Res. nec. L Mon.–Sat. noon–3:30. D Mon.–Sat. 6–11. Private parties for 22. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LE PATIO—118 W. 57th St., in the Hotel Parker Meridien, 245-5000. Casual. American/French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug.

Buffet B Mon.–Sat. 7–11, Sun. from 7:30. Buffet L daily noon–2:30. Cocktails daily 3 p.m.–2 a.m. Dessert buffet 10 p.m.–1 a.m. Pianist nightly. **(M)** **AE, CB, DC, MC, V.**

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Re-creation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.–Sat. 11–3. D Mon., Thurs. 5:30–7:30. High tea Mon.–Fri. 3–5. Closed Sun. **(M)** **AE.**

THE MANHATTAN OCEAN CLUB—57 W. 58th St., 371-7777. Jacket required. Seafood. Spcls: fish, lobster. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 150. **(E)** **AE, CB, DC, MC, V.**

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Formal. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. B Mon.–Fri. 7:30–9:45. L Mon.–Fri. noon–2:15. D daily 6–10:45. Pre-theater D 6–7. Complete L. **(E)** **AE, CB, DC, MC, V.**

THE NEW YORK DELICATESSEN—104 W. 57th St., 541-8320. Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot, matzo ball soup. Open 24-hrs daily. Private parties. **(I-M)** **AE, DC.**

PARK ROOM—36 Central Park So., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7–11:45. L Mon.–Sat. noon–4. Br Sun. noon–4. D daily 5:30–10:30. S 10:30–12:30. Ent. Tues.–Sat. **(M)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B Mon.–Fri. 7–11, Sat.–Sun. to 11:30. L Mon.–Sat. noon–3. Br Sun. noon–3. D Sun.–Thurs. 5:30–11, Fri.–Sat. to 11:30. Pianist. **(M-E)** **Oak Room:** L Mon.–Fri. noon–3. D Mon.–Sat. 6–10, Sun. to 11. S Tues.–Sat. 10 p.m.–12:30 a.m. Pianist. **Oak Bar:** Casual. Sandwich menu Mon.–Sat. 11 a.m.–2 a.m., Sun. noon–1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. from noon. **(M-E)** **Palm Court:** Dress opt. Continental. Res. nec. B Mon.–Fri. 7:30–11:30, Sat. 8–11. L Mon.–Sat. noon–2:30. Br Sun. 11–2:45. Tea Mon.–Sat. 3:30–7, Sun. from 4. "After 7": Mon.–Sat. 7–1 a.m., Sun. to midnight. **(E)** **Trader Vic's:** Dress opt. Continental/Polynesian. Res. nec. L Mon.–Fri. 11:30–2:30. D Mon.–Thurs. 5–midnight, Fri.–Sat. to 12:30, Sun. 4–11:30. **(M-E)** **AE, CB, DC, MC, V.**

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les medaillons de veau au beurre aciule, l'escalope de saumon aux deux caviars, le pave au chocolat au coulis de menthe. Res. nec. D Mon.–Sat. 7:30–midnight. Disco dancing from 10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

REGINETTE—69 E. 59th St., 758-0530. Casual. International. Spcls: couscous, supreme de volaille au confit de poireaux, salad Reginette. Res. sug. L Mon.–Sat. noon–5. D Mon.–Sat. 5:30–midnight. Closed Sun. **(M)** **AE, CB DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St., 753-7407. Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. L Mon.-Sat. 11:45–3:30. Prix fixe buffet Br Sun. 11:45-3:30. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. Open daily 11:30 a.m.–midnight. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

TOP OF THE PARK—W. 60th St., & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.–Fri. 5–10, Sat. to 10:30. Complete D. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

TRE SCALINI—230 E. 58th St., 688-6888. Jacket required. Northern Italian. Spcl: winter game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

ZONA ROSA—211 E. 59th St., 759-4444. Casual. Mexican. Spcls: tequila shrimp, fajitas, chimichangas, chili rellenos. Res. sug. Open Sun.–Thurs. 11:30 a.m.–1 a.m., Fri.–Sat. to 2 a.m. **(I-M)** **AE, CB, DC, MC, V.**

Above 60th Street, East Side

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Middle Eastern/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. L Tues.–Thurs. noon–2. D only Tues.–Sat. 6–10. Private parties. Closed Sun. & Mon. **(M)** **AE.**

BARBIZON—140 Lexington Ave., at 63rd St., in the Golden Tulip Barbizon Hotel, 715-6929. Casual. American-Continental. Spcls: fresh Dover sole prepared over 20 different ways, lobster ravioli, rack of lamb. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. Br Sun. 11–4. D daily 6–11. Private parties for 150. Pianist from 5 p.m. daily. **(M)** **AE, CB, DC, MC, V.**

BUDAPEST CAFE—1373 First Ave., at 74th St., 772-8508. Dress opt. Hungarian/continental. Spcls: fois gras, paprika veal medallions, Gundel palacsinta. Res. sug. D daily 5:30–11:30. Br Sun. noon–4. Ent. Tues.–Sun. **(M)** **AE, DC.**

CAFE SAN MARTIN—1458 First Ave., at 76th St., 288-0470. Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, parrillada. Res. sug. D daily 5:30–midnight. Br Sat.–Sun. noon–4. Complete D. Pianist nightly. **(M)** **AE, MC, V.**

CAPRICCIO—33 E. 61st St., 759-6684. Jacket required. Northern Italian. Spcls: fuzi Angela, cotoletta alla Valdostana, fish soup (Fri. only). Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5–11, Sat. 4:30–11:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CARLYLE HOTEL—76th St., & Madison Ave., 744-1600. **Café Carlyle:** Formal. Buffet L Mon.–Sat. noon–3. Buffet Br Sun. noon–3. D Tues.–Sat. 6–1 a.m. **Carlyle Restaurant:** Jacket required. French. B Mon.–Sat. 7–10:30 a.m., Sun. 8–10:30. L Mon.–Sat. noon–2:30. Br Sun. noon–3. D daily 6–11. **(M-E)** **AE, CB, DC, MC, V.**

DIECI—1568 First Ave., bet. 81st & 82nd Sts., 628-6565. Jacket required. Italian. Spcls: angel hair with lobster & crab sauce, jumbo shrimps imperiale, grilled roasted baby goat with rosemary. Res. nec. D only Mon.–Sat. 5:30–11:30, Sun. 5–11. Private parties for 50. **(M)** **AE, MC, V.**

FIORELLA—1081 Third Ave., bet. 63rd–64th Sts., 838-7570. Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4:30. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 100. **(M)** **AE, DC, MC, V.**

FRIDAY'S—1152 First Ave., at 63rd St., 832-8512. Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.–Thurs. 11:30 a.m.–1 a.m., Fri.–Sat. to 3 a.m. Br Sat.–Sun. 11:30–4. **(I)** **AE, CB, DC, MC, V.**

IL VALLETTO—133 E. 61st St., 838-3939. Formal. Italian/Abruzzese. Spcls: cappelini primavera, seasonal game, baby lamb in Abruzzese style. Res. nec. L Mon.–Fri. noon–3:30. D Mon.–Sat. 5:30–midnight. Closed Sun. **(E)** **AE, DC.**

JACQUELINE'S—132 E. 61st St., 838-4559. Jackets required. Swiss/French. Spcls: Jacqueline's specialties au champagne, shrimp in cream sauce with tomatoes and chives, poulet Jacqueline, duck with lime sauce and peppery pineapple. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight. Bar til 1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

KLEINE KONDITOREI—234 E. 86th St., 737-7130. German. Spcls: naturschnitzel, beef roulade. Res. sug. L Mon.–Sat. 10–3:30. D Mon.–Thurs. 3:30–midnight, Fri.–Sat. to 1 a.m., Sun. 10 a.m.–11 p.m. Complete L & D. **(I-M)** **AE, DC.**

LA PETITE FERME—973 Lexington Ave., at 70th St., 249-3272. Dress opt. French. Spcls: moules vinaigrette, poached bass with sauce chezillot. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. with seatings at 7 & 9. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE BOEUF A LA MODE—539 E. 81st St., 650-9664. Dress opt. French. Spcls: sweetbreads béarnaise, duckling aux cerises, veal florentine. Res. sug. D only Tues.–Sun. 5:30–11. Complete D. Closed Mon. **(M)** **AE, DC, MC.**

LE CIRQUE—58 E. 65th St., 794-9292. Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton roti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

LE REFUGE—166 E. 82nd St., 861-4505. Dress opt. French. Spcls: huitres gratinees au safran, saumon à la vapeur de vinaigre de framboises, mousse aux amandes ameres. Res. sug. L Mon.–Sat. noon–3, Sun. noon–4. D Mon.–Sat. 6–11, Sun. 5–9:30. Private parties. **(M)** **No credit cards.**

LE REGENCE—37 E. 64th St., in the Plaza Athenee, 734-9100. Jacket & tie required. French/seafood. Spcls: bar rayé en croûte crème aux fines herbes, red snapper pôelé crème au safran, sauman grillé sur flan de champignons. Res. nec. B daily 7–10. L daily noon–2:30. D daily 6–10:30. **(E)** **AE, CB, DC, MC, V.**

LION'S ROCK—316 E. 77th St., 988-3610. Casual. American/Continental. Spcls: fillet of St. Peter with crabmeat and pesto, crab ravioli with three cheeses, breast of chicken pecan. Res. sug. L Mon.–Fri. 11:30–3. D daily 5–midnight. Br Sat. 11:30–3, Sun. to 3:30. Private parties. Outdoor garden. **(M)** **AE, DC, MC, V.**

LUCULLUS—1647 Second Ave., bet. 85th–86th Sts., 570-9100. Dress opt. French. Spcls: sweetbreads with truffles & port wine sauce, turbot with morelle sauce, rack of lamb with basil crust. Res. nec. D Mon-Sat. 6–11. Private parties for 60. Closed Sun. **(M–E)** **AE, DC.**

MALAGA—406 E. 73rd St., 737-7659/650-0605. Casual. Spanish. Open Mon.–Fri. noon–midnight, Sat.–Sun. to 1 a.m. **(I-M)** **AE, DC, MC, V.**

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. American. Spcls: pizza with mozzarella and fontina, pasta squares with Japanese herbs, chocolate raspberry terrine. Res. sug. L Mon.–Fri. noon–5. D Sun.–Thurs. 5–12:30 a.m., Fri.–Sat. to 1:30 a.m. Br Sat. noon–5, Sun. from 11. Pre-theater D Mon.–Sat. 5–7. **(M)** **AE, CB, DC, MC, V.**

NICKELS—227 E. 67th St., 794-2331. Casual. American/continental. Spcls: steak, veal chop, prime rib, fresh fish, chicken Portugese. Res. sug. D only Sun.–Thurs. 5–11, Fri.–Sat. to midnight. Piano bar Mon.–Sat. from 8. **(M)** **AE, DC, MC, V.**

NICOLA'S—146 E. 84th St., 249-9850. Casual. Italian. Spcls: veal chop with green peppercorn sauce, striped bass marichiare, fettuccine verde fileto pomidore. Res. nec. D only 5:30–12:30 daily. **(M)** **No credit cards.**

PICCOLO MONDO—1269 First Ave., bet. 68th & 69th Sts., 249-3141. Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–midnight, Sat.–Sun. from noon. Parking. **(M)** **AE, CB, DC, MC, V.**

PIERRE HOTEL—2 E. 61st St., 838-8000. **Café Pierre:** Formal. Continental/French. Spcls: supreme of pigeon with hazelnut dressing, sauteed shrimp in sauce piquante, medallions of veal with chive sauce, salmon with wild mushrooms and herbs. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theatre D Mon.–Sat. 6–7. Pianist daily 8–1. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E)** **AE, CB, DC, MC, V.**

PIZZICO—1445 First Ave., at 75th St., 737-3328. Casual. Italian/provencale. Spcls: sweet pepper salad, grilled shrimp & scallop brochette, grilled lamb with tapenade, pizza classics. Res. sug. L Mon.–Sat. noon–4. Br Sun. noon–4. D Mon.–Thurs. 5:30–12:30, Fri.–Sat. to 1:30, Sun. to 11:30. **(M)** **AE, MC, V.**

THE POLO—840 Madison Ave., at 69th St., 535-9141. Formal. French. Spcls: brioche mousseline au ragout fin, le bouquet de homard au Noilly, filet de veau poele au gingenbre frais. Res. sug. B daily 7–10:30. L daily noon–2:30. D daily 6:30–10:30. **(E)** **AE, CB, DC, MC, V.**

THE POST HOUSE—28 E. 63rd St., 935-2888. Jacket required. American. Spcls: steak, chops, 4–8 lb. lobster. Res. sug. L Mon.–Fri. noon–3. D daily 5–midnight. **(E)** **AE, CB, DC, MC, V.**

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American/Continental. Spcls: rack of lamb, roast Long Island duckling, filet mignon. Res. sug. L Mon.–Fri. noon–3. D Tues.–Sat. 5:30–midnight, Sun.–Mon. to 11. Br Sat.–Sun. noon–3:30. Pianist Sat.–Wed. & Br. **(M)** **AE, CB, DC, MC, V.**

REGENCY HOTEL—540 Park Ave., at 61st St., 759-4100. **540 Park:** Jacket required. American. Spcls: roast rack and loin of lamb with herbs, grilled swordfish with citrus fruit, poached bass wrapped in lettuce, seasonal game. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. D daily 6–10. Br Sun. noon–3. **(M)** **AE, CB, DC, MC, V.**

SANT AMBROEUS—1000 Madison Ave., bet. 77th–78th Sts., 570-2211. Dress opt. Northern Italian. Spcls: risotto alla Milanese, fettuccine primavera, gamberoni reali alla marinara. L daily noon–3. D Mon.–Sat. 6:30–10:30. **(M)** **AE, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. American/continental. Spcls: salmon with golden caviar, boneless rack of lamb, fric-

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assee of lobster, shrimp & scallops. Res. sug. D Mon.–Thurs. 6–midnight, Fri.–Sat. to 1 a.m., Sun. to 11. Br Sat.–Sun. 11:45–4. Pianist Lynn Mullinax in cocktail lounge. Private parties for 60. Closed Mon. L (E) AE, CB, DC, MC, V.

THE STANHOPE—Fifth Ave., at 81st St., 288-5800. **The Dining Room:** Formal. Continental. Res. sug. B daily 7–11. L Mon.–Fri. noon–2:30. Br Sat.–Sun. noon–3:30. Tea daily 3–6. D daily 6–10:30. Pianist Len Berge, Tues.–Sat. 7–11. **The Terrace Outdoor Cafe:** Cocktails daily noon–11 p.m. (E) AE, CB, DC, MC, V.

TRUFFLES—696 Madison Ave., bet. 62nd–63rd Sts., 838-3725. Dress opt. Continental. Spcls: linguini with fresh pesto, grilled swordfish with red pepper sauce, veal with mushrooms & pears in brandy, fresh fish. Res. sug. L daily 11:30–5. D daily 5–midnight. (M) AE, CB, DC, MC, V.

Above 60th Street, West Side

AMERICAN CREAM AMERICAN PIE—434 Amsterdam Ave. at 81st St., 877-6740. Casual. American. Spcls: stuffed pizza, salads, ice cream. L & D Sun.–Thurs. 11 a.m.–11 p.m., Fri.–Sat. to 12:45. (I) AE.

CAFE DES ARTISTES—1 W. 67th St., 877-3500. Jacket required after 5 p.m. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–4.D Mon.–Sat. 5:30–12:30, Sun. 5–11. (M-E) AE, CB, DC, MC, V.

CAFE LUXEMBOURG—200 W. 70th St., 873-7411. Casual. Continental. Spcls: cassoulet, grilled Coho salmon, roast duck with honey and coriander. Res. nec. D Mon.–Fri. 5:30–midnight, Sat.–Sun. from 6. S Sun.–Thurs. 1 a.m.–2:30 a.m., Fri.–Sat. to 3 a.m. Br Sat.–Sun. 11–2:30. (M) AE, MC, V.

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel, 581-0896. Casual. Continental. Spcls: veal piccata, seafood mariscada, duck a la raspberry, fresh pasta. B daily 7–11:30. L daily 11:30–4. Br Sun. noon–4:30. D daily 4–midnight. (M) AE, CB, DC, MC, V.

FINE & SCHAPIRO—138 W. 72nd St., 877-2874/2721. Casual. Kosher Jewish. Spcls: chicken in the pot, boiled beef, stuffed cabbage. L Mon.–Fri. 11–3. D Sat.–Thurs. 3–11:30, Fri. to 9. (M) AE.

FIORELLO—1900 Broadway, bet. 63rd–64th Sts., 595-5330. Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon–Fri. noon–4. Br Sun. noon–4. D Mon.–Sat. 4–midnight, Sun. to 11. (M) AE, DC, MC, V.

GRAPES—522 Columbus Ave., at 85th St., 362-3004. Casual. Continental. Spcls: blackened redfish, stuffed calamari, flounder in zucchini batter with apple sauce. Res. sug. L Mon.–Fri. noon–4:30. Br Sat.–Sun. 11–5. D Sun.–Thurs. 6–midnight, Fri.–Sat. to 2 a.m. Outdoor cafe. (M) AE, CB, DC, MC, V.

HUNAN PARK—235 Columbus Ave., bet. 70th & 71st Sts., 724-4411. Casual. Hunan. Spcls: shrimp & pork Hunan style, Lake Tung Ting shrimp, beef with four flavors. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. Also **Hunan Park II, 721 Columbus Ave., at 95th St.,** 222-6511. (I) AE, CB, DC, MC, V.

J'S—2581 Broadway, bet. 97th–98th Sts., (2nd fl.) 666-3600. Casual. Continental. Spcls: fresh fish and shellfish, pasta, 20 oz. T-bone steak, homemade desserts. Res. sug. D Mon.–Thurs. 6–11:30, Fri.–Sat. to 1 a.m. Br Sun. noon–4. Bar Mon.–Thurs. 4–3 a.m., Fri.–Sat. til 4 a.m., Sun. noon–7. Ent. (M) AE, CB, DC, MC, V.

MAESTRO CAFE—58 W. 65th St., 787-5990. Casual. American/Continental. Spcls: poached red snapper with cucumbers and chive beurre blanc, roast duckling with black currant sauce, veal scaloppini with morels. Res. sug. L Mon.–Sat. 11:30–3:30. D daily 5–11. Br Sun. noon–4. S from 11 p.m. Pianist Tues.–Sun. (M) AE, DC, MC, V.

MARVIN GARDENS—2274 Broadway, at 82nd St., 799-0578. Casual. American. Spcls: blackened redfish, grilled lamb steak. Res. sug. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 10–5. L Mon.–Fri. 10:30–5. D daily 5–2 a.m. (M) AE, MC, V.

MISS GRIMBLE—305 Columbus Ave., bet. 74th–75th St., 362-5531. Casual. Continental. Spcls: fettuccine primavera, three alarm chili, quiche. B Tues.–Fri. 9–11, Sat. 10–11. Br/L Tues.–Sun. 11–4. D Tues.–Thurs., Sun. 4–11, Fri.–Sat. to midnight. Closed Mon. (I) AE.

PARIS MILANO—568 Amsterdam Ave., bet. 87th–88th Sts., 874-2742. Casual. French/Italian. Spcls: paupiette de veau, veal Valdostana, ris de veau maison. Res. sug. D Tues.–Sun. 4:30–11. Private parties for 40–50. Closed Mon. (M) AE, CB, DC, MC, V.

RIKYU—210 Columbus Ave., bet. 69th & 70th Sts., 799-7847/7922. Casual. Japanese. Spcls: sushi, flounder, nishikiage. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–11:30, Sun. from 3. Complete L & D. Spec. D 5–6:30. (M) AE, DC, MC, V.

RUPPERT'S—269 Columbus Ave., bet. 72nd & 73rd Sts., 873-9400. Casual. Regional American. Spcls: seafood salad with fresh dill, scallops of veal with prosciutto and fontina cheese, grilled duck breast and leg with red pepper jelly. Res. sug. L Mon.–Fri. 11:30–4:30. D daily 5–2 a.m. Br Sat. 11–4:00, Sun. 10:30–4:00. Enclosed sidewalk café. (M) AE, CB, DC, MC, V.

SUKI—433 Amsterdam Ave., bet. 80th–81st Sts., 496-8940. Casual. Japanese. Spcls: edimaki, chicken isoage, salmon shioyaki. Res. nec. L Mon.–Sat. noon–3. Br Sun. 3–5. D Sun.–Thurs. 5–11, Fri.–Sat. to midnight. (I) AE, CB, DC, MC, V.

SWEETWATERS—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental/Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.–Fri. 11:30–5. D daily 5–1 a.m. Br Sat.–Sun. 11:30–5. Ent. Tues.–Sun. (M) AE, CB, DC, MC, V.

VINTAGES—216 Columbus Ave., at 70th St., 496-7059. Casual. Continental. Spcls: grilled Norwegian salmon, roasted L.I. duckling, chicken tarragon. Res. sug. L Mon.–Fri. 11:30–5. Br Sat.–Sun. 11:30–4:30. D daily 5–1 a.m. (M) AE, MC, V.

WILSON'S—201 W. 79th St., 769-0100. Casual. American. Spcls: linguini Wilson's, shrimp cocktail, veal chop. Res. sug. L Mon.–Fri. 11:30–3. Br Sat.–Sun. 11:30–3:30. D Sun.–Thurs. 5:30–midnight, Fri.–Sat. to 1 a.m. (M) AE, CB, DC.

BROOKLYN

GAGE & TOLLNER—374 Fulton St., 718-875-5181. Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.–Fri. 11:30–9, Sat. 4–11. Private parties. Pianist Fri. & Sat. Closed Sun. (M) AE, CB, DC, MC, V.

JUNIOR'S—386 Flatbush Ave. Extension, 718-852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30–11. L daily 11–4:30. D daily 4:30–10. S Sun.–Thurs. to 1:30 a.m., Fri.–Sat. to 3 a.m. Pianist daily 5–11. (I) AE, DC.

MARCO POLO—345 Court St., 718-852-5015. Casual. Italian. Spcls: paglia fieno alla Marco Polo, shrimp continental, striped bass al cartoccio. Res. sug. Open for L & D Mon.–Fri. 11:30–11 p.m., Sat. 3–midnight, Sun. 1–11. Private parties for 150. Pianist nightly. Free valet P. (M) AE, CB, DC, MC, V.

MICHAEL'S—2929 Ave. R., 718-998-7851/718-339-9288. Casual. Italian/American. Spcls: seafood, steaks, variety of veal dishes. D Mon.–Thurs. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–11. Piano. (I-M) AE, CB, DC, MC, V.

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. & Nevins St., 718-624-8984. Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, baked clams. Res. sug. Open Sun.–Thurs. 11 a.m.–midnight, Fri.–Sat. to 3 a.m. Free valet parking. (M) AE, CB, DC, MC, V.

THE RIVER CAFE—1 Water St., 718-522-5200. Dress opt. American. Spcl: fresh fish. Res. nec. Open daily noon–midnight. Bar till 3 a.m. Pianist nightly. (E) AE, DC.

QUEENS

BRANDING IRON AMERICAN RESTAURANT & CAFE—4502 Queens Blvd., 718-729-0780. Casual. American. Spcls: 16-oz boneless shell steak, New Orleans jambalaya, shrimp stuffed with crabmeat. No res. Br Sat.–Sun. noon–3. D Tues.–Sun. 5–11:45. Bar Thurs.–Sat. 4 p.m.–4 a.m., Sun.–Mon. 7–midnight, Tues.–Wed. 5–1 a.m. Ent. nightly. (M) AE, MC, V.

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 718-762-7355. Casual. Northern Italian. Res. sug. L & D Tues.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. (I-M) AE, DC, MC, V.

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KEY TO ABBREVIATIONS

AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd & 23rd Sts., 242-9066. 6/18, Rachel Nicolazzo Duo. 6/19, Val Hawk & Steve Berger. 6/20,21, Big Nick Nicholas & Ellis Larkins. 6/22, Lianelle Hamanaka. 6/23, Joan Bud. 6/24, Paul Ivory & Betty List. **AE, CB, DC, MC, V.**

THE BITTER END—149 Bleecker St., 673-7030. 6/18, Big Business; The Elements. 6/19, Bonnie & the Lads; Eddie Testa & the Cruisers. 6/20, This; Igloos. 6/21, The Antoinettes; Blonde Obsession. 6/23, Renewal. 6/24, Comedy night with mc Nancy Shayne. **No credit cards.**

BLUE NOTE—131 W. 3rd St., 475-8592. Thru 6/22, Paris Reunion Band featuring Joe Henderson, Slide Hampton, Woody Shaw, Nathan Davis, Benny Bailey, Kenny Drew, Jimmy Woode & Idris Muhammad; The Roy Haynes Quartet. 6/23, Tommy Vig All Stars with Mulgrew Miller, Chip Jackson. 6/24-29, Carmen McRae. Shows at 9 and 11:30 with an extra show Fri.-Sat. at 2 a.m. **AE, MC, V.**

BURGUNDY—467 Amsterdam Ave., bet. 82nd & 83rd Sts., 787-8300. Cafe/bar/gallery. 6/18,25, Carla White & Jim McNeely. 6/19-21, Mulgrew Miller. 6/23, Bob Neloms. Music from 9-1 a.m. **AE, MC, V.**

CARLOS 1—432 Sixth Ave., at 10th St., 982-3260. Supper club. Thru 6/22, The Cecil Taylor Sextet. Shows Tues.-Thurs. at 9:30 & 11:30, with an extra show on Fri. & Sat. at 1 a.m. **Upstairs:** Every Fri. & Sat. dance with The Tiny Grimes Trio. **AE, CB, DC, MC, V.**

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon. Irish Sessions. 6/21, Del McCoury and the Dixie Pals. Shows at 9. **No credit cards.**

FAT TUESDAY'S—190 Third Ave., 533-7902. Thru 6/22,24-29, Dizzy Gillespie. 6/23, jazz pianist/comedian Michael Wolff and his Trio. Shows Tues.-Thurs. at 9 & 11, Fri.-Sat. at 8, 10 & midnight, Sun. at 8 & 10. **AE, MC, V.**

FREDDY'S SUPPER CLUB—308 E. 49th St., 888-1633. Restaurant/bar. Thru 6/22, jazz singer Carol Sloane, Tues.-Thurs. at 9, Fri.-Sat. at 9 & 11. **AE.**

GREENE STREET CAFE—101 Greene St., 925-2415. Multi-level floors for entertainment. 6/18,19, Hilton Ruiz. 6/20,21, Hilton Ruiz and Major Holley. 6/23, Peter Malinverni. 6/24, Mulgrew Miller. **Upstairs:** 6/20 at 8, Nancy Reed with Roger Kalloway, followed by singer/comedian Celeste at 10, and Comedy Show at midnight. 6/21 at 8, Marta Sanders Show, followed by cabaret with New Yorks finest singers and comics at 9,11, and 1 a.m. **AE, MC, V.**

GREGORY'S—63rd St. & First Ave., 371-2220. Thru 6/30, 10-3 a.m., singer Alicia Sherman, pianist Peter Madsen and Phil Bowler on bass. Mon.-Fri. 5-10, singer pianist Sorrow Astrasa. Sun. & Mon., 10-3, Joe Derise with John Dooley. Tues., 10-3, Chuck Wayne Trio. **AE, CB, DC, MC, V.**

HORN OF PLENTY—91 Charles St., at Bleecker St., 242-0636. 6/18, Kathleen Sanders with Al Shapiro. 6/19, Amy Coleman. 6/20, Michael Garr & Mary Harper; Nalyn Russo with Dick Riddle. 6/21, Marcy Abbott with David Lewis. 6/22,23, Diane Grosjean with David Lewis. 6/24, Lisa Cosman with John Jacobson. **AE, CB, DC, MC, V.**

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Jazz, dancing, international hors d'oeuvres and the world's greatest view. The Judd Woldin Trio, Tues.-Sat. from 7:30-12:30 a.m., in addition from 4-9, Jay D'Amico plays the piano, and after 9:30, Chuck Folds alternates with the Trio. The Tony Cabot Trio takes over Sun. from 4-9, and Mon. 7:30-12:30. **AE, DC, MC, V.**

J'S—2581 Broadway, bet. 97th-98th Sts., (2nd fl.) 666-3600. 6/18,25, Dave Lalama. 6/19, George Ziskind. 6/20, JB Proofrock & the Cheap Dates. 6/21, Nina Sheldon Duo. 6/23, Bonnie Macleod. 6/24, Virg Dzurinko. Music Wed.-Thurs. from 8, Fri.-Sat. from 9, Mon.-Tues. from 7:30. **AE, CB, DC, MC, V.**

KENNY'S CASTAWAYS—157 Bleecker St., 473-9870. 6/18,25, Cookie Watkins. 6/19, Bill Block and Big Bang. 6/20, Roo Ha Ha; The Tracks. 6/21, Secret Lovers. 6/23, midnight jam with Frank Gravis. 6/24, Barry Finnerty. **No credit cards.**

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric room with jazz Tues.-Sat. from 9:30 p.m., Sun.-Mon. from 9. Thru 6/21,24-28, pianist Junior Mance with Marty Rivera on bass. **AE, MC, V.**

MICHAEL'S PUB—211 E. 55th St., 758-2272. Thru 7/5, The Eddie Condon's Gang First Annual All American Jazz Reunion including Ed Polcer and Red Balaban. Nightly at 9 & 11, except Sun. **AE, DC, MC, V.**

MR. SAM'S—1265 Third Ave., near 73rd,517-2020. 6/18, Tracey Brian. 6/19, Mary Windholtz; Celicia. 6/20, Mary Windholtz; Valentine Ryder. 6/21, Valerie Lemon; Valentine Ryder. 6/23, Larry Woodard. 6/24-29, Helen Merrill. Shows at 8:30 & 11. **AE MC V.**

NEW DEAL—152 Spring St., 431-3663. Art Deco room. The Andy Tuck Jazz Duo plays every Wed.--Sat. from 9-2 a.m. **AE, CB, DC, MC, V.**

PADDY QUINN'S—945 Second Ave., at 50th St., 751-9250. Restaurant/supper club. Jazz-pop singer Kitt Moran with pianist Mike Moran and John Arbo on bass every Wed.-Sat. at 9:30, 11:15, and 1 a.m. **AE, MC, V.**

THE RED BLAZER—1571 Second Ave., at 82nd St., 535-0847. Wed. at 8:30, Howie Wyeth. Thurs., Cynthia Sayer Vintage Jazz Trio. Fri. at 9, Cathy Chamberlain with Howie Wyath. Sat. at 9, pianist-singer Loren Koroveck plays ragtime, stride, and barrelhouse. Sun. at 8:30, jazz-violinist Pete Compo. **AE.**

THE RITZ—119 E. 11th St., 228-8888. Dance to the Big Beat. 6/20,21, The Replacements. 6/25, Chuck Berry & Ron Wood. **No credit cards.**

SWEET BASIL—88 Seventh Ave. So., 242-1785. Eddie Chamblee Quartet, Sat. 2-6. Legendary trumpeter Doc Cheatham, Sun. 3-7. Thru 6/22, Phil Woods Quintet with Tom Harrell, Hal Galper, Steve Gilmore, and Bill Goodwin. 6/23, Gil Evans' Orchestra. 6/24-29, Art Blakey and the Jazz Messengers. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St., 873-4100. A next-to-Lincoln-Center eatery with excellent entertainment. Thru 6/21, Ruth "Silky" Waters, Tues.-Thurs. at 9 & 11, Fri.-Sat. at 9 & midnight. 6/24-7/5, Ruth Brown. **AE, DC, MC, V.**

TRAMPS—125 E. 15th St., 777-5077. 6/18,25, The Last Words of Dutch Schultz. 6/19,26, Lew Willie & The Snapdragons. 6/20, Elliott Murphy & Band. 6/21, Kristi Rose & The Dying Breed. 6/22, The Delancey Street Hawaiians. Shows from 9 p.m. **No credit cards.**

VILLAGE CORNER—142 Bleecker St., 473-9762. 6/18,19, Carol Britto. 6/20,21, Lance Hayward alternating with Carol Britto. Music Sun.-Thurs from 8, Fri.-Sat. from 9. **No credit cards.**

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. Thru 6/22,24-29, Tommy Flanagan Trio with George Mraz and Al Foster. 6/23, Mel Lewis Big Band. Shows at 10, 11:30, & 1 a.m. **No credit cards.**

THE WEST END—2911 Broadway, 666-9160. Jazz, Tues.-Sun. from 9. 6/18-22, The Bill Mays Trio featuring Emily Remler. 6/23,24, comedy nights. 6/25-29, The Jeff Fuller Four. **MC, V.**

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music Mon.-Sat. at 8. Thru 6/21, pianist Jane Jarvis with Milt Hinton on bass. 6/22-28, guitarist Gene Bertoncini with Michael Moore on bass. **AE, MC, V.**

COUNTRY/WESTERN

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country-and-western entertainment. Mon.-Thurs. 11:30 a.m.-3 a.m., Fri. 11:30-4 a.m., Sat. 7:30-4 a.m., Sun. 7:30-3 a.m. 6/18,19, Buddy Guy and Jr. Wells. 6/20,21, Commander Cody; Tommie Joe White. 6/22,23, Who It Is. **AE, CB, DC, MC, V.**

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Country-music hangout. **AE, DC, MC, V.**

COMEDY/MAGIC

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. Restaurant with cabaret. Thru 6/22, Bob Nelson, Tues.-Thurs., Sun. at 9, Fri. & Sat. at 9 & 11:30. 6/24-29, Rick Ducommon. **AE, MC, V.**

COMEDY U. GRAND—55 Grand St., 431-4022. Featuring the finest New York comedy acts. Wed., audition night. Thurs., all-female comediennes. Fri. & Sat., Best of Comedy U. Sun., Comedy-on-the-Edge. Mon., Collins & Freidman. Tues., Uncle Floyd Solo in SoHo. Shows at 9p.m. **No credit cards.**

COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St., 861-9386. Showcase for stand-up comics and singers featuring George Wallace, Larry Miller, Jerry Seinfeld, Mark Shiff, Joe Bolster, and Scott Blakeman. Sun.-Thurs. the fun starts at 9, Fri. 9 & midnight, Sat. 8:30 & midnight. **AE, MC, V.**

DANGERFIELD'S—1118 First Ave., 593-1650. Thru 6/29, Ben Creed, Danny Curtis, Hiram Kasten, Mick LaZinski, Steve Rizzo, and Al Romero. Sun.-Thurs at 9:15, Fri. at 9 & 11:30, Sat. at 8, 10:30 & 12:30. **AE, CB, DC, MC, V.**

DUPLEX—55 Grove St., 255-5438. Cabaret/piano bar. Mon. at 8, *Taboo in Revue* . . . Fri. at 8, *For Play* . . . Fri. & Sat.at 10 & midnight, Weekend Comedy Explosion. **No credit cards.**

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians Fri.-Sat. from 8 p.m. **No credit cards.**

MONKEY BAR—60 E. 54th St. (in the Elysee Hotel). 753-1066. Mon.-Fri., pianist Johnny Andrews, 5:30-7:30. Continuous entertainment. Tues., Danny Curtis. Wed.-Sat., Marian Paige and Mel Martin. Closed Sun. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic and comedy. 6/18, magician Imam and comedian Terry Day. 6/19, magician Torkova and Terry Day. 6/20,21, magician Meir Yedid and comedian Kent Kasper. 6/22, Showcase. Tues.-Thurs. at 9:30, Fri. & Sat. at 9 & 11. **AE, MC, V.**

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STAND-UP NEW YORK—236 W. 78th St., 595-0850. Club with comics from TV and the national club scene. Tues.–Sun. at 9, with an extra show Fri. & Sat. at midnight. **AE, MC, V.**

DISCO/DANCING

HIDEAWAY—32 W. 37th St., 947-8940. Dining and cheek-to-cheek dancing to the Stephen Donet Trio, Mon.–Thurs. 7–midnight, Fri.–Sat. 7:30–1 a.m. **AE, CB, DC, MC, V.**

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing, nightly except Sun., from 10. Thru 6/28, The Glen Covington Trio with singer-pianist Tommy Furtado. **AE, CB, DC.**

THE RED PARROT—617 W. 57th St., 247-1530. Club occupying a whole city block! Resident 20-piece orchestra plays everything from country and western to jazz, Thurs.–Sat. 9–4 a.m. 6/20,21, Smokey Robinson. **No credit cards.**

REGINE'S—502 Park Ave., at 59th St., 826-0990. Elegant French restaurant. Mon.–Sat. 7:30–midnight with a lively disco from 10:30 p.m. **AE, CB, DC, MC, V.**

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant/bar, and is open for dancing Thurs.–Sun. from 2:30. **AE, V.**

S.O.B.'S—204 Varick St., 243-4940. A club/restaurant/bar featuring the live music of Brazil, Africa, and the Caribbean. 6/18,19, Itals and Syndicate. 6/20,21, Pe De Boi. 6/24, Azymuth and Marcos Auriel. 6/25,26, Max Roach with M'Boom. **AE, CB, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St., 244-3005. Thru 7/19, singer Peggy Lee accompanied by Mike Renzi, Grady Tate, Jay Leonhart, John Chiodini, and Mark Sherman, Tues. & Wed. at 9, Thurs.–Sat. at 9 & 11. **AE, MC, V.**

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret/restaurant with a new revue, *Vive Les Femmes,* produced by Leonard Miller featuring dancers, singer Mya Tiello, the Super Gauchos, and the Magnificent Force, Sun.–Thurs. at 9 & 11, Fri. & Sat. at 9 & 11:30. **AE, CB, DC.**

CHIPPENDALES—1110 First Ave., at 61st St., 935-6060. *For Ladies Only,* an all-male show produced by Nick De Noia. Shows Wed.–Sat. at 8:30. **AE.**

IBIS—151 E. 50th St., 753-3429. Exotic room (upstairs at Cafe Versailles) featuring Middle Eastern musicians and belly dancers performing continuously, from 10 p.m. **AE, CB, DC.**

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. *Forbidden Broadway 1986,* a musical comedy revue by Gerard Alessandrini starring Roxie Lucas, Mark Martino, Mark Mitchell, Susan Terry and Craig Wells, Sun., Tues.–Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30. 6/24 at 6, *The Big Apple Cabaret,* musical revue by Eben W. Keyes II & Blair Weille. **AE, CB, DC, MC, V.**

PANACHE—149 E. 57th St., 935-0244. 6/18,25, Lillibet Hitchcock; singer/comedienne Jamie de Roy in *A Month of Wednesdays.* 6/21,28, Bailey, Briley, Bryan & Glenn in *Four Friends Together for a Musical Evening.* **AE, MC, V.**

TOP OF THE GATE—at the Village Gate, Bleeker & Thompson Sts., 475-5120. *Beehive* - musical revue by Larry Gallagher, featuring Alison Fraser, Jasmine Guy, Pattie Darcy, Carol Lynne Maillard, Gina Taylor, and Laura Theodore. Shows Tues.–Thurs. at 8, Fri.–Sat. at 7 & 10, Sun. 5. **AE MC V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St., 840-6800. Thru 6/28, Julie Wilson Celebrates Irving Berlin, Tues.–Sat. at 9:15 and 11:15. **Rose Room:** Singer-pianist Buck Buchholz plays every Sun. from 5:30–11. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. & 76th St., 744-1600. **Cafe:** Intimate supper club/bar. Thru 6/28, Bobby Short, Tues.–Sat. at 10 & midnight. **Bemelmans Bar:** Barbara Carroll plays Tues.–Sat. at 10 p.m. **AE, CB, DC, MC, V.**

HILTON—53rd St. & Sixth Ave., 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Mon.–Fri., 5–midnight, replaced Sat. & Sun. by James Jordan. **Hurlingham's:** Pianist Steve Montgomery Wed.–Sun. 6–11, with James Jordan alternating Mon. & Tues. **The Promenade:** Piano bar with pianist/singer April Chestner every Tues. & Thurs.–Sun. from 7–midnight, Mon. & Wed. pianist Betsy Hirsch takes over. Every Mon.–Fri. from 3–7, pianist Spencer Glanz, and Sat.–Sun. Steve Montgomery alternates with Jim Jordan and Roland Granier de Lafayette. **Pursuits:** Nightclub with video entertainment and dancing, Mon.–Thurs. from 4–2 a.m., Fri. to 4 a.m., Sat. 9–4 a.m. **AE, CB, DC, MC, V.**

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Dance and dine with the Tony Terini Trio Tues.–Sat., 8–midnight. Pianist Nancy Winston, Sat.–Sun., 6–11. **Oak Room:** Thru 6/30, pianist-composer Irving Fields, Tues.–Sat. 9:30–1:30 a.m. **AE, CB, DC, MC, V.**

ST. REGIS—Fifth Ave. and 55th St., 753-4500. **King Cole Room:** Singer-pianist Bob Wetherbee, Mon.–Thurs. from 5–11 . . . Every Fri.–Sat., from 7–1 a.m, dine and dance to the Bourbon St. Jazz Band. **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Peacock Alley:** Pianist Rene Martel Tues.–Sat. 6–10 p.m. Lynn Richards entertains from 10–2 a.m. Norm Kubrin plays Sun.–Mon. 8–1 a.m. **Cocktail Terrace:** Laura Taylor Trio play Tues.–Sat. 9–2 a.m. Judith Keithly accompanied by Danny Hurd and Frank Vento Sun. & Mon. 9–2 a.m., Tues.–Thurs. 5:30–8:30. Singer-pianist Julie Heberlein, Fri.–Mon. 5:30–8:30. **AE, CB, DC, MC, V.**

WESTBURY—Madison Ave., at 69th St., 535-2000. **Polo Lounge:** Pianist Roy Gerson plays Mon.–Sat. from 9 p.m. **AE, CB, DC, MC, V.**

PIANO ROOMS

DON'T TELL MAMA—343 W. 46th St., 757-0788. 6/19 at 8:30, Eileen Valentino with Jeremy Roberts. **No credit cards.**

JOES PIER 52—163 W. 52nd St., 245-6652. Jazz singer-pianist Sara McLawler, Wed.–Thurs. 8–1 a.m., Fri.–Sat. to 2 a.m. Singer-pianist Teri Thornton plays Sun.–Tues. 8–1 a.m. **AE, CB, DC, MC, V.**

KATHERINE, AGAIN—183 W. 10th St., off Seventh Ave., 924-6288. Warm, intimate restaurant/piano bar. Thru June, singer-pianist Charles Lindberg with Lisa Hall, Susan Jacks, and Byron Conner, every Tues.–Sun. from 8 p.m. **AE.**

LA CAMELIA—225 E. 58th St., 751-5488. Elegant Italian restaurant. Singer-pianist Daniel Nye, Mon.–Sat. 10–2 a.m. **AE, MC, V.**

LES TUILERIES—40 Central Park South, 832-3835. Art Deco restaurant/piano bar with singer-pianist Ann Hampton Callaway performing every Wed.–Sat. from 9:30–1:30 a.m. Singer-pianist Barbara King every Mon. & Tues. from 8:30–12:30. **AE, CB, DC, MC, V.**

LE VERT GALANT—109 W. 46th St., 382-0022. Great French restaurant. Singer-pianist Kosmas, Tues.–Sat. from 7 p.m. **AE, CB, DC, MC, V.**

MARTY'S EAST—209 E. 56th St., 935-7676. Handsome new steakhouse with singer pianist Andy Terra playing pop favorites and light jazz of all vintages, Mon.—Sat. from 5–1 a.m. **AE, CB, DC, MC, V.**

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Restaurant/piano bar with pianists Keith Thompson and Roy Glover alternating nightly from 8 p.m. **AE, CB, DC, MC, V.**

NICKELS—227 E. 67th St., 794-2331. Restaurant/piano bar. Pianist Rudy Roberson Mon.–Tues. from 8–midnight; singer-pianist Berri Blair every Wed.–Sat. from 8–midnight. **AE, DC, MC, V.**

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Tues., Becky Miller. Wed. & Mon., Bobbi Miller. Thurs. & Fri., Buck Bucholz. Sat., Bobbie Miller followed by Buck Buckholz. Sun., George Cotton. **AE, DC, MC, V.**

WEST BOONDOCK—Tenth Ave., at 17th St., 929-9645. 6/18, singer-pianist Joe Sciarrone. 6/19–22, pianist Joel Forrester. 6/23–25, singer-pianist Joe Sciarrone with Peter Innocenti on bass. Nightly 7:30–1:30 a.m. **AE, CB, DC, MC, V.**

RADIO HIGHLIGHTS

Wed., June 18

3:00/WNCN—Rossini: *La Scala di Seta:* Ov; **Sibelius:** Cto for Violin in d, Op. 47.

4:00/WQXR-AM/FM—Beethoven: "Leonore" Ov #3; **Bartok:** 3 Rondos on Folk Tunes.

5:00/WNCN—Dukas: *The Sorcerer's Apprentice;* **Dvorak:** *Furiants,* Op. 42.

6:00/WNCN—Graupner: Cto for 2 Transverse Flutes, 2 Oboes, 2 Violins, Viola & Cembalo; **Liszt:** Concert Etudes (1849): #1 in A-Flat, "Il Lamento."

7:03/WQXR-AM/FM—Bach: French Suite #4 in E-Flat; **Ravel:** *Tzigane.*

8:00/WNCN—Bach: "Brandenberg" Cto #4 in G; **R. Strauss:** Song, "Weinachtsgefuhl."

WNCN—The New Jersey Symphony Orchestra. **Rossini:** *La Cenerentola:* Ov; **Liszt:** Piano Cto #2 in A; **Bruckner:** Sym #4 in E-Flat, "Romantic."

8:05/WQXR-AM/FM—Gounod: *Mireille:* Ov; Sym #1 in D; Fantasy on the Russian National Hymn.

9:00/WNCN—Dampierre: Fanfares; **Franck:** Sym in d.

9:06/WQXR-AM/FM—McGraw-Hill Young Artists Showcase.

Thurs., June 19

3:00/WNCN—Haydn: Sym #94 in G, "Surprise"; **Poulenc:** *Toreador* (words by Cocteau).

WNYC—Satoh: *Litania;* **Hovanhaness:** *Mysterious Mountain;* **Liszt:** *Orpheus.*

4:00/WQXR-AM/FM—Debussy: Violin & Piano Sonata in g; **Rameau:** *Castor et Pollux:* Part III.

5:00/WNCN—Bach: Praeludium, Fugue & Allegro for Lute in E-Flat.

6:00/WNCN—Durey: Sonatine for Flute & Piano; **Locatelli:** Cto Grosso, Op. 4, #11.

7:03/WQXR-AM/FM—Chopin: Introduction & Polonaise Brillante; **Haydn:** Sym #37 in C.

8:00/WNYC—The Chamber Music Society of Lincoln Center. With the Emerson String Quartet. **Borodin:** String #2 in D; **Ives:** String Qt #2; **Beethoven:** String Qt in F.

8:05/WQXR-AM/FM—Telemann: Cto in E-Flat for 2 Horns & Strings; **Berwald:** Sinfonie "Serieuse" in g.

9:00/WNCN—AT&T Present Carnegie Hall Tonight. John Rubinstein, host. American Composers Orchestra, conducted by Dennis Russell Davies; pianists Marc-Andre Hamelin, Steven Mayer. **Martino:** Cto for Piano; **Kirchner:** Cto for Piano #2.

Fri., June 20

3:00/WNCN—Haydn: *Acis and Galatea:* Ov; **Wagner:** *Siegfried Idyll.*

WNYC—Willan: Organ Works; Jon Vickers Sings 20th-Century Canadian Music.

4:00/WQXR-AM/FM—Prokofiev: "Classical" Sym; **Albinoni:** Adagio for Guitar & Strings.

5:00/WNCN—Saint-Saens: Cto for Violin #1 in a, Op. 20; **Vivaldi:** Cto for Flute, Oboe, Violin & Bassoon in g.

6:00/WNCN—Vivaldi: Cto for 2 Trumpets in C; **Bach:** Cto in F, "Italian."

7:04/WQXR-AM/FM—Faure: Ballade in F-Sharp; **Handel:** Sonata in C for Recorder.

8:00/WNCN—Dittersdorf: Serenade in F; **Puccini:** *Turandot:* Highlights.

WNYC—The Opera Box. The Caruso Legacy. The last of three programs devoted to the great tenor's career.

8:05/WQXR-AM/FM—Haydn: Sym #94 in G; **Offenbach:** Cto Rondo for Cello & Orch.

9:00/WNCN—Brahms: Rhapsody in g, Op. 79, #2; **Benda:** Sonata for Flute & Harpsichord.

9:06/WQXR-AM/FM—The San Francisco Symphony Orchestra. Wolfgang Sawallisch, conductor; pianist Richard Goode. **Webern:** *Im Sommerwind;* **Mozart:** Piano Cto #22 in E-Flat; **Brahms:** Sym #4.

Sat., June 21

9:05 a.m./WQXR-AM/FM—Piano Personalities. Vladimir Ashkenazy, pianist. **Mozart:** Piano Sonata #17 in D; **Rachmaninoff:** Etude-Tableau, Op. 39, #5.

10:00 a.m./WNCN—Dittersdorf: Sym in f, "Die Rettung der Andromeda Durch Perseus"; **Saint-Saens:** *Samson and Delilah:* Bacchanale.

10:04 a.m./WQXR-AM/FM—Rossini: *La cambiale di mattrimonio:* Ov; **R. Strauss:** Oboe Cto.

11:00 a.m./WNCN—Haydn: Sym #40 in F; **Handel:** Cto for Oboe #3 in g.

11:05 a.m./WQXR-AM/FM—Haydn: Sym #100 in G, "Military"; **Antes:** Trio #3 in C for Violin, Viola & Cello.

12:00/WNCN—Bach: *Christmas Oratorio*; **Beethoven:** Cto for Piano #4 in G, Op. 58.

1:04/WQXR-AM/FM—Dvorak: Four Romantic Pieces.

2:00/WNCN—Handel: Cto Grosso in d, Op. 3, #5; **Chopin:** Sonata for Piano #2 in B-Flat.

2:05/WQXR-AM/FM—Lyric Opera of Chicago. **Verdi:** *Rigoletto* (Bruson, Gruberova, Schicoff, Lloyd, Fassbaender, Chorus & Orch of the Academy of St. Cecilia/Sinopoli).

3:00/WNCN—Mozart: Adagio for English Horn & Strings in C; **Shostakovich:** Cto for Piano in c, Op. 35.

5:05/WQXR-AM/FM—Handel: *Il Pastor Fido:* Hunting Scene; **Beethoven:** Piano Trio in B-Flat.

6:00/WNCN—Albinoni: Cto in F, Op. 10, #10; **Schumann:** *Manfred,* Op. 115: Ov.

6:05/WQXR-AM/FM—Schubert: Sym #1 in D; **Chopin:** Variations on a Theme by Rossini.

7:00/WNCN—Liszt: Hungarian Rhapsody #2 in c-sharp; **Haydn:** Sym #32 in C.

8:00/WNCN—Artist's Image. Philippe Entremont, pianist. **Satie:** *Descriptions automatiques;* **Rubinstein:** Melody in F, Op. 3, #1.

8:04/WQXR-AM/FM—Private Reserve. **Bartok:** Violin Cto #2 (Menuhin, Phil Orch/Furtwangler).

9:00/WNCN—Saturday Night Opera. **Verdi:** *Aida* (Ricciarelli, Obraztsova, Domingo, Nucci, Raimondi, Ghiaurov, La Scala Orch/Abbado).

9:04/WQXR-AM/FM—The Cleveland Orchestra. Christoph von Dohnanyi, conductor; pianist Emanuel Ax. **Ligeti:** *Lontano*; **Beethoven:** Piano Cto #4 in G; **Stravinsky:** *The Firebird.*

Sun., June 22

9:05 a.m./WQXR-AM/FM—Piano Personalities. Andras Schiff, pianist. **Bach:** Clavier Partita #3 in a; **Schumann:** Arabesque in C.

10:00 a.m./WNCN—Classic Guitar. **Ravel:** *Pavane pour une infante defunte;* **Castelnuovo-Tedesco:** Cto for Guitar in D, Op. 99.

WNYC—Beethoven: String Qt in C, Op. 59, #3, "Razoumovsky"; **Canteloube:** *Triptyque.*

11:00 a.m./WNCN—Bach: "Brandenberg" Cto #2 in F; **Poulenc:** Sonata for 2 Pianos.

1:00/WNCN—Chicago Symphony Orchestra. Klaus Tennstedt, conductor; violinist Kyung-Wha Chung. **Beethoven:** Cto for Violin in D, Op. 61; **Bruckner:** Sym #4 in E-Flat, "Romantic."

WNYC—Boccherini: Qnt in A, Op. 28, #2; **Schoenberg:** Suite, Op. 29.

3:04/WQXR-AM/FM—The New York Philharmonic. Zubin Mehta, conductor; violinist Glenn Dicterow. **Dvorak:** "Carnival" Ov; **Druckman:** *Prism;* **Prokofiev:** Violin Cto #2 in g; **Ravel:** *Daphnis et Chloe,* Suite #2.

4:00/WNCN—Liszt: *Weihnachtsbaum:* Book 2, "Schlummerlied"; **Bach:** Cto for Piano #20 in d.

5:00/WNCN—Debussy: *Prelude a l'apres-midi d'un faune.*

6:30/WNYC—Tubin: Violin Cto; **Bozay:** Improvisations.

7:00/WNCN—Schubert: Minuet & Finale in F; **Tartini:** Sonata a Quattro in G.

7:30/WNYC—Pipedreams. Chicago, Chicago. Another exploration of some of the interesting and sometimes curious old instruments in the Windy City, with performances recorded there during a convention of the Organ Historical Society.

WQXR-AM/FM—Liszt: Piano Cto #2 in A.

8:05/WQXR-AM/FM—Delta Opera House. **Handel:** *Julius Caesar* (Baker, Masterson, Walker, Tomlinson, English Nat'l Orch & Chorus/Mackerras).

Mon., June 23

3:00/WNCN—Schubert: Klavierstucke #2 in E-Flat; **Handel:** Cto Grosso for Piano #1 in c, Op. 35.

4:00/WQXR-AM/FM—Ravel: *Le Tombeau de Couperin;* **Liszt:** *Annees de Pelerinage:* Sonetto del Petrarca #104.

5:00/WNCN—Haydn: Ov in D; **Bach:** French Suite #4 in E-Flat.

6:00/WNCN—Geminiani: Sonata X in E, Op. 1; **Saint-Saens:** *Le Deluge,* Op. 45: Prelude.

7:03/WQXR-AM/FM—Avison: Cto Grosso #11 in C; **Weber:** Divertimento for Guitar & Piano.

8:00/WNYC—New Jersey Chamber Music Society. With tenor George Shirley and pianist Bernice Silk. Works by Purcell, Schumann, Duparc, and Faure.

8:05/WQXR-AM/FM—Ravel: Two Hebrew Melodies; **Reinecke:** Flute Cto in D.

9:00/WNCN—Bach: "Brandenberg" Cto #3 in G; **Prokofiev:** Cto for Piano #5 in G.

9:06/WQXR-AM/FM—The Boston Symphony Orchestra. Seiji Ozawa, conductor; violinist Viktoria Mullova. **Sibelius:** Violin Cto in d; **Prokofiev:** *Romeo and Juliet:* Excerpts.

Tues., June 24

3:00/WNCN—Sibelius: *Finlandia,* Op. 26; **Viotti:** Cto for 2 Flutes in A.

WNYC—Berio: Sinfonia; **Maderna:** *Aura;* **Boulez:** *Marteau Sans Maitre.*

4:00/WQXR-AM/FM—Mozart: Piano Sonata #2 in F; **Balakirev:** Ov on Russian Themes.

5:00/WNCN—Handel: *Water Music:* Suite; **Mussorgsky:** *Night on Bald Mountain.*

6:00/WNCN—Telemann: Sonata for Recorder & Continuo, #7 in g; **Rossini:** *William Tell:* Ov.

7:03/WQXR-AM/FM—Vivaldi: *The Four Seasons:* Summer; **Schumann:** Three Romances.

8:00/WNCN—Yefim Bronfman, pianist, live from the WNCN Performance Studio.

WNYC—Los Angeles Philharmonic. **Mozart:** Violin Cto in A; **Beethoven:** Sym #9.

8:05/WQXR-AM/FM—Tchaikovsky: Sym #5 in e.

9:00/WNCN—Giordano: *Andrea Chenier:* Arias; **Field:** Nocturne.

9:06/WQXR-AM/FM—The Philadelphia Orchestra. Riccardo Muti, conductor. **Beethoven:** "King Stephen" Ov; Sym #8 in F; Sym #6 in F, "Pastorale."

Unless otherwise indicated, all times are p.m. and all stations are FM.

TELEVISION LISTINGS

Weekdays, June 18–20 and 23–24

❷ **WCBS** 212-975-4321
❹ **WNBC** 212-664-4444
❺ **WNYW** 212-535-1000
❼ **WABC** 212-887-7777
❾ **WOR** 212-764-7000
⓫ **WPIX** 212-949-1100
⓭ **WNET** 212-560-2000
㉑ **WLIW** 516-454-8866
㉛ **WNYC** 212-669-7800
🅗 **HOME BOX OFFICE** 212-484-1100
🅝 **UPTOWN** 212-304-3000
🅢 **SHOWTIME** 212-708-1600
🅦 **WOMETCO (WHT)** 800-222-6700

Listings are accurate at press time but stations *make changes in* programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

Please note: Due to programming adjustments for the spring season, schedules are subject to many last-minute changes.

6:00
❷ Daybreak
❹ Today in New York
❺ New Zoo Revue
❼ World News
❾ Jimmy Swaggart
⓫ Wed/Open Mind: Public Affairs
Thu/Aprenda Ingles
Fri/A Message From Garcia: Public Affairs Series
Mon/Tom and Jerry
Tue/Carrascolendas
🅗 Thu/**Movie:** Hans Christian Andersen
Mon/Remember When

6:30
❷ ❹ News
❺ Fat Albert and the Cosby Kids
❾ 700 Club
⓫ Great Space Coaster
Wed/**Movie:** Young and Free
Fri/**Movie:** Whitewater Sam
Tue/The Berenstain Bears Play Ball (cc)
🅢 Thu/Animalympics
Fri/**Movie:** Dusty
Mon, Tue/White Lies

6:45
㉛ AM Weather

7:00
❷ Morning News
❹ Today
❺ Inspector Gadget
❼ Good Morning America (cc)
⓫ Heathcliff
㉛ Ohayo! New York
🅗 Mon/Blue Line
Tue/I Want to Go Home
🅢 Mon/**Movie:** Hans Christian Andersen
Tue/D.C. Party

7:30
❺ Plastic Man
❾ Straight Talk
⓫ Robotech
🅢 Wed/The Haunting of Harrington House

8:00
❺ Jayce and the Wheeled Warriors
⓫ GoBots
⓭ 3-2-1 Contact
🅗 Wed/**Movie:** Joey
Thu/**Movie:** The Muppets Take Manhattan (cc)
Fri/**Movie:** The Neverending Story (cc)
Mon/**Movie:** Careful He Might Hear You (cc)
Tue/**Movie:** Airplane!
🅢 Thu/**Movie:** Bitter Harvest
Fri/**Movie:** Comfort and Joy
Tue/**Movie:** Fletch (cc)

8:30
❺ The Flintstones
❾ Romper Room
⓫ Scooby Doo
⓭ Mister Rogers' Neighborhood
🅢 Wed/**Movie:** Family Business

9:00
❷ Perfect Match
❹ Donahue
❺ Brady Bunch
❼ Morning Show
⓫ Little Rascals
⓭ Sesame Street (cc)
㉛ Body Electric
🅢 Mon/Almos' a Man
🅦 Wed/**Movie:** My Science Project
Thu/**Movie:** One Heavenly Night
Fri/**Movie:** Grace Quigley
Mon/**Movie:** Just One of the Gang
Tue/**Movie:** My Science Project

9:30
❷ Break the Bank
❺ Leave It to Beaver
❾ Gidget
⓫ The Munsters
㉛ Tue/Madeline Cooks
🅗 Tue/**Movie:** Windwalker

10:00
❷ $25,000 Pyramid
❹ Family Ties
❺ Bionic Woman
❾ The Monkees
⓫ Odd Couple (except Fri)
Fri/Keys to Success
㉛ Tue/On Our Own
🅗 Wed/Not *Necessarily* the News
Thu/**Movie:** Mystery Mansion
Fri/**Movie:** Conan the Destroyer (cc)
Mon/**Movie:** Nine to Five
🅢 Wed/**Movie:** Home From the Hill
Thu/**Movie:** The Devil to Pay
Fri/**Movie:** Ride, Vaquero
Mon/**Movie:** Ceiling Zero
Tue/**Movie:** The Gang That Couldn't Shoot Straight

10:30
❷ New Card Sharks
❹ Sale of the Century
❼ Sally Jessy Raphaël
❾ Partridge Family
⓫ Best Talk in Town
🅗 Wed/**Movie:** Airplane!
🅦 Thu/**Movie:** Victor/Victoria

11:00
❷ Price Is Right
❹ Wheel of Fortune
❺ Gilligan's Island
❼ Fame, Fortune & Romance
❾ Bewitched
⓫ Wed/**Movie:** Mr. Moto Takes a Vacation (1939)
Thu/**Movie:** Riding on Air (1937)
Fri/**Movie:** Blondie's Blessed Event (1942)
Mon/**Movie:** Adventures of Sherlock Holmes (1939)
Tue/**Movie:** Charlie Chan and the Red Dragon (1946)
🅦 Wed/**Movie:** A View to a Kill
Fri/**Movie:** Hot Resort
Mon/**Movie:** Star Trek III
Tue/**Movie:** Movers and Shakers

11:30
❹ Scrabble
❺ Divorce Court
❼ New Love American Style
❾ I Dream of Jeannie
🅗 Tue/Not *Necessarily* the News
🅢 Thu/**Movie:** Careful He Might Hear You

12 NOON
❷ Press Your Luck
❹ Super Password
❺ ❾ News
❼ Ryan's Hope
🅗 Wed/**Movie:** Romantic Comedy
Thu/**Movie:** Windwalker
Fri/**Movie:** Chattanooga Choo Choo (cc)
Mon/**Movie:** Misunderstood
Tue/**Movie:** Joey
🅢 Fri/**Movie:** Gremlins (cc)
Mon/**Movie:** The River (cc)
Tue/**Movie:** Protocol (cc)

12:30
❷ Young and the Restless
❹ Search for Tomorrow
❺ Midday
❼ Loving
⓫ Wed/**Movie:** Rogue Male (1976)
Thu/**Movie:** Term of Trial (1963)
Fri/**Movie:** Silence of the North (1981)
Mon/**Movie:** The Defection of Simas Kudirka (1978)
Tue/**Movie:** Any Wednesday (1966)
🅢 Wed/**Movie:** The In-laws

1:00
❹ Days of Our Lives
❼ All My Children
❾ Joker's Wild
🅦 Thu/**Movie:** The Mission
Fri/**Movie:** Flashpoint
Mon/**Movie:** The Rosebud Beach Hotel (cc)
Tue/**Movie:** Conan the Destroyer

1:30
❷ As the World Turns
❺ Hour Magazine
❾ Tic Tac Dough
🅢 Thu/**Movie:** Kelly
🅦 Wed/**Movie:** Fraternity Vacation

2:00
❹ Another World
❼ One Life to Live
❾ Let's Make a Deal
🅗 Wed/**Movie:** Careful He Might Hear You (cc)
Thu/Philip Marlowe, Private Eye (cc)
Fri/**Movie:** Nine to Five
Mon/**Movie:** Romantic Comedy
Tue/Bob Dylan in Concert
🅢 Fri/**Movie:** Comfort and Joy
Tue/**Movie:** Careful He Might Hear You

2:05
🅢 Mon/**Movie:** Bitter Harvest

2:30
❷ Capitol
❺ Woody Woodpecker
❾ Dating Game
⓫ Tom and Jerry
🅢 Wed/**Movie:** Family Business

3:00
❷ Guiding Light
❹ Santa Barbara
❺ Gumby
❼ General Hospital
❾ Hawaii Five-O
⓫ The Jetsons
⓭ Wed/Food for Thought: Dining in France
Thu/Great Chefs of New Orleans
Fri/Frugal Gourmet: The Sandwich Buffet
Mon/Great Chefs of Chicago: Chef Roland Liccioni
Tue/Yan Can Cook: Shanghai—Eastern China
🅗 Thu, Tue/**Movie:** Hans Christian Andersen
🅦 Wed/**Movie:** Vision Quest
Thu/**Movie:** The Shooting Party
Fri/**Movie:** Alphabet City
Mon/**Movie:** Heavenly Bodies
Tue/**Movie:** Flashpoint

3:30
❺ She-Ra
⓫ The Transformers
⓭ Wed/This Old House
Thu/Cats & Dogs
Fri/Victory Garden (cc)
Mon/All New This Old House (cc)
Tue/A House for All Seasons

4:00
❷ Quincy
❹ Love Connection
❺ He-Man and the Masters of the Universe
❼ Sale of the Century
❾ Vega$
⓫ G.I. Joe
⓭ Sesame Street (cc)
🅗 Wed/**Movie:** Young and Free
Fri/Video Jukebox
Mon/Blue line
🅢 Wed/The Haunting of Harrington House (cc)
Thu/Animalympics
Fri, Tue/White Lies
Mon/Joshua's Confusion

4:30
❹ People's Court
❺ Thundercats
❼ Jeopardy
⓫ Private Benjamin
㉛ World TV Presents (Chinese programming)
🅗 Fri/**Movie:** Whitewater Sam
🅢 Fri/**Movie:** Dusty
Mon/Animalympics
Tue/**Movie:** No Big Deal
🅦 Thu/**Movie:** One Heavenly Night
Tue/**Movie:** Ten From Your Show of Shows

5:00
❷ ❼ News
❹ Live at Five
❺ Charlie's Angels
❾ Police Woman
⓫ Eight Is Enough
⓭ Hammy Hamster
🅗 Thu/**Movie:** Misunderstood
Mon, Tue/**Tennis:** Wimbledon '86 Tournament
🅢 Wed/**Movie:** Hans Christian Andersen
🅦 Wed/Beauty and the Beast
Fri/**Movie:** Nicholas Nickleby
Mon/The Little Mermaid

5:30
⓭ Reading Rainbow (cc)
㉛ Wed/Everything Else With Dean Spingarn
Thu/Beyond the Headlines With Sherry Dean
Fri/Art in New York With Leonard Leif
Mon/Insight With Earl Weber
Tue/Focus on Women With Victoria Redel
🅗 Wed/Blue Line
🅢 Thu/**Movie:** No Big Deal

5:45
㉛ News From City Hall

Weeknights, June 18–20 and 23–24

WED., JUNE 18

6:00
2 4 7 News
5 Three's Company
9 Hart to Hart
11 Gimme a Break
13 New Jersey Network News
W **Movie:** My Science Project

6:30
5 Too Close for Comfort
11 Benson
13 Nightly Business Report
21 Doctor Who
H **Movie:** Baby

7:00
2 4 7 News
5 M*A*S*H
9 **Baseball:** Mets vs. Montreal (concludes at 9:30)
11 The Jeffersons
13 This Old House (cc)
21 Nightly Business Report
S The Honeymooners . . . The Lost Episodes (cc)

7:30
2 Wheel of Fortune
4 New Newlywed Game
5 Archie Bunker's Place
7 Entertainment Tonight
11 News
13 MacNeil/Lehrer Newshour
21 Long Island Report

8:00
2 Foley Square
4 Highway to Heaven
5 P.M. Magazine
7 MacGyver (cc)
11 **Movie:** Alice Doesn't Live Here Anymore (1975). Ellen Burstyn. Burstyn won an Oscar for her wonderful portrayal of a penniless widow trying to establish a singing career while raising a teenage son.
21 Witness to War
31 Video Music Box
H **Movie:** Airplane!
N **Movie:** Summertime
S Brothers (cc)
W **Movie:** Conan the Destroyer

8:30
2 Charlie & Co.
5 **Movie:** Banacek: The Two Million Clams of Captain Jack (1973). George Peppard.
13 You Gotta Have Art
21 Winston Churchill
S Bizarre '86 (cc)

9:00
2 Dallas
4 Gimme a Break
7 Hardcastle and McCormick
13 Winston Churchill
31 Moments in Time
S **Movie:** The In-Laws

9:30
4 You Again?
9 News
H Not *Necessarily* the News

10:00
2 West 57th
4 St. Elsewhere
5 11 News
7 Hotel
9 **Movie:** Lucky Star (1980). Rod Steiger.
21 D-Day: The Liberation of France
31 Right to Know
H America Undercover: Rapists
N **Movie:** Queen Kelly
W **Movie:** A View to a Kill

10:30
11 News
13 Mark Russell Comedy Special
31 Doctor Who

11:00
2 4 7 News
5 M*A*S*H
11 Odd Couple
13 Queen of Hearts
21 Yes Minister
H **Movie:** Vision Quest (cc)
S **Movie:** Model Behavior

11:30
2 T. J. Hooker
4 Tonight Show
5 Mission: Impossible
7 Nightline
11 The Honeymooners
21 Nightly Business Report

12 MIDNIGHT
7 *Headline Chasers*
9 Hangin' In
11 Star Trek
13 The Lusitania
21 Long Island Report
N **Movie:** Odd Man Out

12:15
W **Movie:** For Services Rendered

12:30
4 David Letterman
5 Comedy Tonight
7 Eye on Hollywood
9 Merv Griffin

12:40
2 **Movie:** The Boss's Son (1978). Asher Brauner, Rita Moreno.
S **Movie:** Children of the Corn

12:50
H **Movie:** The Amateur

1:00
5 **Special:** Please Help Me Live
7 **Movie:** Tender Is the Night (1962). Jennifer Jones, Jason Robards.
11 Comedy Break

1:30
4 11 News
9 Phil Silvers Show
W **Movie:** Fraternity Vacation

2:00
2 News
4 Price Is Right
5 **Movie:** Matchless (1967). Patrick O'Neal.
9 **Movie:** Eagles Over London (1972). Van Johnson.
11 Start of Something Big

2:20
S **Movie:** Tightrope (cc)

2:30
4 Ben Casey

2:45
H **Movie:** Weekend Pass

3:00
11 Keys to Success
W **Movie:** My Science Project

3:30
4 Ben Casey
11 Emergency

4:00
7 Hollywood Close-up
9 Joe Franklin

4:13
5 Get Smart

4:20
H **Movie:** History of the World Part I
S Bizarre '86 (cc)

4:30
4 Here's Lucy
11 Kung Fu

5:00
4 Here's Lucy
9 News

5:30
4 Here's Lucy
7 Morning Stretch
11 News
S The Honeymooners . . . The Lost Episodes (cc)

THU., JUNE 19

6:00
2 4 7 News
5 Three's Company
9 Hart to Hart
11 Gimme a Break
13 New Jersey Network News
W **Movie:** Ten From Your Show of Shows

6:30
5 Too Close for Comfort
11 Benson
13 Nightly Business Report (cc)
21 Doctor Who

7:00
2 4 7 11 News
5 M*A*S*H
9 $100,000 Pyramid
13 Food for Thought
21 Nightly Business Report
H **Movie:** My Science Project (cc)
S Almos' a Man

7:30
2 Wheel of Fortune
4 New Newlywed Game
5 Archie Bunker's Place
7 Entertainment Tonight
9 Million Dollar Chance of a Lifetime
11 **Baseball:** Yankees vs. Toronto (concludes at 10)
13 MacNeil/Lehrer NewsHour
21 Long Island Report
W **Baseball:** Mets vs. Chicago Cubs (concludes at 10:30)

8:00
2 Crazy Like a Fox
4 Cosby Show
5 P.M. Magazine
7 Ripley's Believe It or Not!
9 News
21 Brainstormers
31 Video Music Box
N **Movie:** Goodbye New York
S **Movie:** Lost in America (cc)

8:30
4 Family Ties
5 **Movie:** McMillan and Wife: The Face of Murder (1974). Rock Hudson.
9 Family Feud
13 Currents
21 This Old House (cc)

9:00
2 Trapper John, M.D.
4 Cheers
7 The Colbys
9 **Movie:** The Mad Room (1969). Stella Stevens.
13 Heart of the Dragon
21 Mystery!: Agatha Christie's Partners in Crime (cc)
31 Jazz Comes Home to Newport
H **Movie:** Draw! (cc)

9:30
4 Night Court

9:35
S Celebrity Lifestyles

10:00
2 Knots Landing
4 Hill Street Blues
5 11 News
7 20/20
13 Metroline
21 The Pallisers
31 On Our Own
N **Movie:** Green Grow the Rushes
S The Honeymooners . . . The Lost Episodes (cc)

10:30
11 News
31 Doctor Who
W **Movie:** Victor/Victoria

11:00
2 4 7 News
5 M*A*S*H
9 Hangin' In
11 Odd Couple
13 Mystery!: Agatha Christie's Partners in Crime
21 Butterflies
H Philip Marlowe, Private Eye (cc)
S **Movie:** Bitter Harvest

11:30
2 Night Heat
4 Tonight Show
5 Mission: Impossible
7 Nightline
9 Racing
11 The Honeymooners
21 Nightly Business Report

12 MIDNIGHT
7 Headline Chasers
9 Merv Griffin
11 Star Trek
13 Masterpiece Theatre: The Irish R.M. (cc)
21 Long Island Report
H **Movie:** 1984
N **Movie:** Born in Flames

12:30
4 David Letterman
5 Comedy Tonight
7 Eye on Hollywood

12:40
2 **Movie:** A Dangerous Friend (1971). Richard Thomas.

12:45
W **Movie:** Tangerine

12:50
S **Movie:** Careful He Might Hear You

1:00
5 Naked City
7 **Movie:** The Song of Bernadette (1943). Jennifer Jones. Oscar-winning performance by Jones for her brilliant portrayal of a religious girl who sees a great vision.
9 Joe Franklin
11 Comedy Break

1:30
4 11 News

1:45
W **Movie:** The Mission

1:55
H **Movie:** Ninja III: The Domination

2:00
2 News
4 Price Is Right
5 **Movie:** Namu the Killer Whale (1966). Lee Meriwether, Robert Lansing.
9 **Movie:** Fireball Forward (1972). Ben Gazzara.
11 Lifestyles of the Rich and Famous

2:30
4 Ben Casey

2:55
S **Movie:** Adventures of a Private Eye

3:00
11 Emergency

3:30
4 Ben Casey
H **Movie:** Happy Birthday to Me

3:45
W **Movie:** Ten From Your Show of Shows

3:56
5 Get Smart

4:00
9 Joe Franklin
11 Kung Fu

4:30
4 Here's Lucy

4:40
S **Movie:** Kelly

5:00
4 Here's Lucy
9 News
11 One Step Beyond

5:25
H Linda Ronstadt

5:30
4 Here's Lucy
7 Morning Stretch
11 News

FRI., JUNE 20

6:00
2 4 7 News
5 Three's Company
9 Hart to Hart
11 Gimme a Break
13 New Jersey Network News
H **Movie:** Mom, the Wolfman and Me
S **Movie:** Skirts Ahoy!

6:30
5 Too Close for Comfort
11 Benson
13 Nightly Business Report (cc)
21 Doctor Who
W **Movie:** Grace Quigley

7:00
2 4 7 11 News
5 M*A*S*H
9 $100,000 Pyramid
13 Sneak Previews
21 Nightly Business Report

7:30
2 Wheel of Fortune
4 New Newlywed Game
5 Archie Bunker's Place
7 Entertainment Tonight
9 **Baseball:** Mets vs. Chicago Cubs (concludes at 10:15)
11 **Baseball:** Yankees vs. Toronto (concludes at 10)
13 MacNeil/Lehrer NewsHour
21 Long Island Report

8:00
2 Twilight Zone
4 Knight Rider
5 P.M. Magazine
7 Webster (cc)
21 31 Washington Week in Review
H **Movie:** Conan the Destroyer (cc)
N **Movie:** Richard III
S **Movie:** The Border
W **Movie:** Just One of the Guys

8:30
5 **Movie:** Monkey Business (1931). The Marx Brothers. The four comics are at their hilarious best when they stow away on a luxury liner.
7 Mr. Belvedere
13 21 31 Wall Street Week

9:00
2 **Movie:** Victory (1981). Sylvester Stallone.
4 Miami Vice
7 Mr. Sunshine
13 Great Performances: Man From Moscow (Part II)
21 **Movie:** Cyrano de Bergerac (1950). José Ferrer. An Oscar for Ferrer in this classic performance of a witty man renowned for his large nose.
31 JVC Jazz Festival Jam

9:30
7 Comedy Special

10:00
4 Stingray
5 11 News
7 Love Boat
13 Cities at War
31 Newsview
H **Movie:** Blood Simple
S **Movie:** Gremlins
W **Movie:** Hot Resort

10:15
9 Kiner's Korner

10:30
9 11 News
31 Doctor Who

11:00
2 4 7 News
5 M*A*S*H
9 Hangin' In
11 Odd Couple
13 **Movie:** My Man Godfrey (1936). William Powell, Carole Lombard. Lombard is wonderful in this delightful screwball

SOLUTIONS TO LAST WEEK'S PUZZLES

C	A	S	T	A	N	E	T		C	A	T	S	U	P
U		U		N		W				G		T		A
R	E	M	E	D	I	E	D		E	R	R	A	N	T
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D	I	A	T	R	I	B	E		A	S	S	U	M	E
I		R		L		O		I		T		E		R
E	D	I	T	O	R		I	N	T	E	R	N	A	L
N		E		I				C		R		N		I
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TELEVISION

comedy; very funny with outstanding acting by the entire cast.
㉑ Fawlty Towers
🅝 **Movie:** The Importance of Being Earnest

11:30
❷ **Movie:** The Heart Is a Lonely Hunter (1968). Alan Arkin. Excellent acting in Carson McCullers's haunting tale of a deaf-mute in a small southern town.
❹ Tonight Show
❺ Mission: Impossible
❼ Nightline
❾ **Movie:** The Terror of Tiny Town (1938). Billy Curtis.
⓫ The Honeymooners
㉑ Nightly Business Report
🅦 **Movie:** Feelings

11:45
🅗 The Hitchhiker

12 MIDNIGHT
❼ New York Hot Tracks
⓫ Star Trek
㉑ Long Island Report
🅢 **Movie:** Caddyshack

12:15
🅗 George Carlin

12:30
❹ Friday Night Videos
❺ Comedy Tonight

12:45
🅝 **Movie:** The VIPs

1:00
❺ Star Search
❾ Joe Franklin
⓫ Comedy Break
🅦 **Movie:** Flashpoint

1:15
🅗 **Movie:** Purple Rain

1:30
❼ Eye on Hollywood
⓫ News

1:50
🅢 **Movie:** Gimme an "F"

2:00
❹ News
❺ **Special:** Coors Concert
❼ **Movie:** Murders in the Rue Morgue (1971). Jason Robards. This fourth film version of the Poe classic is lively, interesting, and contains some nice performances.
❾ **Movie:** Target Unknown (1951). Mark Stevens.
⓫ Keys to Success

2:10
❷ **Movie:** Remember When (1973). Jack Warden.

2:30
❹ Price Is Right
⓫ Start of Something Big

3:00
❹ Music City USA
❺ **Movie:** Good News (1947). June Allyson.
🅦 **Movie:** Just One of the Guys

3:10
🅗 **Movie:** City on Fire

3:30
❹ Hit City
⓫ Emergency

3:35
🅢 **Movie:** The Border

3:45
❼ Headline Chasers

4:00
❹ Ben Casey
❾ Joe Franklin

4:10
❷ Newsmakers

4:30
⓫ One Step Beyond

4:40
❷ **Movie:** Dark Star (1971). Dan O'Bannon.

5:00
❹ Here's Lucy
❾ News
⓫ U.S. Farm Report
🅗 Young Comedians Special

5:30
❹ Here's Lucy
❾ ⓫ News
🅢 White Lies

MON., JUNE 23

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ Hart to Hart
⓫ Gimme a Break
⓭ New Jersey Network News
🅢 **Movie:** Hans Christian Andersen
🅦 **Movie:** Just One of the Guys

6:30
❺ Too Close for Comfort
⓫ Benson
⓭ Nightly Business Report
㉑ Doctor Who

7:00
❷ ❹ ❼ ⓫ News
❺ M*A*S*H
❾ $100,000 Pyramid
⓭ Monty Python
㉑ Nightly Business Report

7:30
❷ Wheel of Fortune
❹ New Newlywed Game
❺ Archie Bunker's Place
❼ Entertainment Tonight
❾ Million Dollar Chance of a Lifetime
⓫ **Baseball:** Yankees vs. Boston (concludes at 10)
⓭ MacNeil/Lehrer NewsHour
㉑ Long Island Report
🅗 Wimbledon Highlights

8:00
❷ Scarecrow & Mrs. King
❹ **Movie:** Liberty (1986). George Kennedy.
❺ P.M. Magazine
❼ The Insiders
❾ News
㉑ Heart of the Dragon
㉛ Video Music Box
🅗 **Movie:** Nine to Five
🅝 **Movie:** Diary of a Lost Girl
🅢 **Movie:** The River (cc)
🅦 **Movie:** Star Trek III

8:30
❺ **Movie:** The Fortune (1975). Jack Nicholson.
❾ Family Feud
⓭ Adam Smith's Money World

9:00
❷ Kate & Allie
❼ **Movie:** The Night the Lights Went Out in Georgia (1981). Kristy McNichol.
❾ **Movie:** Here Comes Mr. Jordan (1941). Robert Montgomery. Hollywood at its best in this classic story of a reincarnated fighter; superb performances, great all around entertainment.
⓭ American Masters: Private Conversations
㉑ Heart of the Dragon
㉛ Jazz in America: Dizzy Gillespie

9:30
❷ Newhart

10:00
❷ Cagney & Lacey
❺ ⓫ News
㉑ The Ascent of Man
㉛ Tonight at Ferlinghetti
🅗 **Movie:** Tomboy
🅝 **Movie:** Goodbye New York
🅦 **Movie:** The Shooting Party

10:05
🅢 **Movie:** Vision Quest

10:30
⓫ News
⓭ **Special:** Hero of My Own Life. Offers a candid profile of AIDS victim David Summers.
㉛ Doctor Who

11:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Hangin' In
⓫ Odd Couple
⓭ **Special:** In the Best Interest of Children. Profiles the lives of eight lesbian mothers and their children.
㉑ The Good Neighbors

11:30
❷ Magnum, P.I.
❹ Best of Carson
❺ Mission: Impossible
❼ Nightline
❾ Bizarre
⓫ The Honeymooners
㉑ Nightly Business Report
🅗 Wimbledon Highlights

11:45
🅦 **Movie:** For Services Rendered

11:55
🅗 **Movie:** Everything You Always Wanted to Know About Sex (But Were Afraid to Ask)

12 MIDNIGHT
❼ Headline Chasers
❾ Merv Griffin
⓫ Star Trek
⓭ Rockschool
㉑ Long Island Report
🅝 **Movie:** Green Grow the Rushes
🅢 **Movie:** Lost in America (cc)

12:30
❹ David Letterman
❺ Comedy Tonight
❼ Noel Edmonds Show

12:40
❷ **Movie:** Great Catherine (1968). Peter O'Toole, Zero Mostel, Jeanne Moreau.

1:00
❺ Naked City
❾ Joe Franklin
⓫ Comedy Break

1:15
🅦 **Movie:** The Rosebud Beach Hotel

1:30
❹ ⓫ News
❼ **Movie:** Anne of the Thousand Days (1969). Richard Burton, Geneviève Bujold. Engrossing historical drama centering around Anne Boleyn and King Henry VIII; beautiful performances by all.
🅗 **Movie:** Making the Grade

1:40
🅢 **Movie:** Model Behavior

2:00
❷ News
❹ Price Is Right
❺ **Movie:** Roseland (1977). Geraldine Chaplin.
❾ **Movie:** Superseal (1974). Foster Brooks.
⓫ **Movie:** Indiscretion of an American Wife (1953). Jennifer Jones. Overly sentimental melodrama about a woman who meets her lover for one last rendezvous.

2:30
❹ Ben Casey

3:00
🅦 **Movie:** Heavenly Bodies

3:15
🅢 **Movie:** Bitter Harvest

3:20
🅗 **Movie:** 1984

3:30
❹ Ben Casey
⓫ One Step Beyond

4:00
❾ Joe Franklin
⓫ Life and Times of Grizzly Adams

4:02
❺ Get Smart

4:30
❹ Here's Lucy

5:00
❹ Here's Lucy
❾ News
⓫ One Step Beyond
🅢 Animalympics

5:15
🅗 Remember When

5:30
❹ Here's Lucy
❼ Morning Stretch
⓫ News

TUE., JUNE 24

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ Hart to Hart
⓫ Gimme a Break
⓭ New Jersey Network News
🅢 **Movie:** Fletch (cc)
🅦 **Movie:** My Science Project

6:30
❺ Too Close for Comfort
⓫ Benson
⓭ Nightly Business Report
㉑ Doctor Who

7:00
❷❹❼⓫ News
❺ M*A*S*H
❾ $100,000 Pyramid
⓭ Profiles of Nature
㉑ Nightly Business Report

7:30
❷ Wheel of Fortune
❹ New Newlywed Game
❺ Archie Bunker's Place
❼ Entertainment Tonight
❾ **Baseball:** Mets vs. Montreal (concludes at 10)
⓫ **Baseball:** Yankees vs. Boston (concludes at 10)
⓭ MacNeil/Lehrer News Hour
㉑ Long Island Report
🅗 Wimbledon Highlights

8:00
❷ Simon & Simon
❹ A-Team
❺ P.M. Magazine
❼ Who's the Boss? (cc)
㉑ Nature
㉛ Video Music Box
🅗 **Movie:** Conan the Destroyer (cc)
🅝 **Movie:** Wifemistress
🅢 **Movie:** Protocol (cc)
🅦 **Movie:** Movers and Shakers

8:30
❺ **Movie:** Columbo: Double Shock (1973). Peter Falk.
❼ Growing Pains (cc)
⓭ Innovation

9:00
❷ Magnum, P.I.
❹ Hunter
❼ Moonlighting (cc)
⓭ Nova
㉑ Masterpiece Theatre: The Irish R.M. (cc)
㉛ Mystery!: Agatha Christie's Crime I (Part III)

9:30
🅦 **Movie:** Fletch

10:00
❷ The Equalizer
❹ 1986
❺❾⓫ News
❼ Spenser: For Hire
⓭ **Special:** Adam Smith
㉑ The Sandbaggers
㉛ Presente
🅗 Philip Marlowe
🅝 **Movie:** Born in Flames
🅢 The Paper Chase

10:30
❾ Burns and Allen
⓫ News
㉛ Doctor Who

11:00
❷❹❼ News
❺ M*A*S*H
❾ Hangin' In
⓫ Odd Couple
⓭ Intercom
㉑ Bless Me Father
🅗 Not *Necessarily* the News
🅢 **Movie:** Careful He Might Hear You

11:30
❷ Simon & Simon
❹ Tonight Show
❺ Mission: Impossible
❼ Nightline
❾ Bizarre
⓫ The Honeymooners
㉑ Nightly Business Report
🅗 Wimbledon Highlights
🅦 **Movie:** Feelings

11:55
🅗 Bob Dylan

12 MIDNIGHT
❼ Headline Chasers
❾ Merv Griffin
⓫ Star Trek
⓭ SCTV
㉑ Long Island Report
🅝 **Movie:** Richard III

12:30
❹ David Letterman
❺ Comedy Tonight
❼ Noel Edmonds Show

12:40
❷ **Movie:** Beyond Reason (1982). Telly Savalas.

1:00
❺ Naked City
❾ Joe Franklin
⓫ Comedy Break
🅗 **Movie:** Blood Simple
🅦 **Movie:** Conan the Destroyer

1:05
🅢 D.C. Party

1:30
❹⓫ News
❼ **Movie:** Guns of Diablo (1964). Charles Bronson.

2:00
❷ News
❹ Price Is Right
❺ **Movie:** Blue Sunshine (1976). Robert Walden.
❾ **Movie:** Brighty of the Grand Canyon (1967). Joseph Cotten.
⓫ **Movie:** Long Day's Journey Into Night (1962). Katharine Hepburn, Jason Robards. Stunning performances in this great film based on the family life of playwright Eugene O'Neill; a must-see film!

2:10
🅢 **Movie:** The Border

2:30
❹ Ben Casey

2:45
🅗 **Movie:** Lost in America

3:00
🅦 **Movie:** Fletch

3:30
❹ Ben Casey

4:00
❾ Joe Franklin

4:04
❺ Get Smart

4:05
🅢 **Movie:** Children of the Corn

4:20
🅗 **Movie:** The Final Option

4:30
❹ Here's Lucy

5:00
❹ Here's Lucy
❾ News
⓫ One Step Beyond

5:30
❹ Here's Lucy
❼ Morning Stretch
⓫ News

5:40
🅢 The Paper Chase

Weekend, June 21–22

SAT., JUNE 21

6:00
❹ Sonrisas
❺ Young Edition
❾ David Toma
⓫ It's Your Business
🅗 **Movie:** Baby
🅢 **Movie:** Oxford Blues

6:30
❷ Patchwork Family
❹ New Wilderness
❺ World Tomorrow
❼ Hee Haw
❾ Face-off
⓫ Josie and the Pussycats

7:00
❹ Hickory Hideout
❺ Terrahawks
❼ Davey and Goliath
❾ New Jersey People
⓫ Mask

7:30
❷ Kidsworld
❹ Cliffwood Kids
❺ Wonderama
❼ Kids, Incorporated
❾ In Depth
⓫ Mask
🅗 **Movie:** Braingames

8:00
❷ Berenstain Bears
❹ Snorks
❺ Popeye
❼ Pink Panther and Sons
❾ Hispanic Horizons
⓫ Little Rascals
⓭ Adam Smith's Money World
🅗 **Movie:** Hanky Panky
🅢 **Movie:** The Opposite Sex

8:30
❷ The Wuzzles
❹ Gummi Bears
❺ Rainbow Brite
❼ The Littles
❾ Meet the Mayors
⓫ FTV
⓭ Wall $treet Week

9:00
❷ Jim Henson's Muppet Babies
❹ Smurfs
❺ Popples
❼ Bugs Bunny/Looney Tunes Comedy Hour
❾ Millionaire Maker
⓫ **Movie:** Follow the Leader (1944). Leo Gorcey.
⓭ Washington Week in Review (cc)
🅦 **Movie:** Mary of Scotland

9:30
❷ Dungeons and Dragons
❺ Ulysses
⓭ John McLaughlin: One-on-One (cc)
㉛ On Our Own

10:00
❷ Hulk Hogan's Rock 'n' Wrestling!
❺ **Special:** Uncle Sam McGoo
❼ Laff-a-Lympics (cc)
❾ Solid Gold
⓭ Intercom
㉛ Body Electric
🅗 **Movie:** Joey
🅢 **Movie:** The Little Foxes

10:30
❹ Punky Brewster
❼ Ewoks and Droids
⓫ Puttin' On the Hits
㉛ Reading Rainbow

11:00
❷ Richie Rich
❹ Alvin and the Chipmunks
❺ **Movie:** A Ticket to Tomahawk (1950). Walter Brennan.
❾ Wrestling
⓫ Soul Train
⓭ Tony Brown's Journal
㉛ Secret City
🅦 **Movie:** Christopher Strong

11:30
❷ Astro Minute
❹ Kidd Video
❼ Galactic Guardians
⓭ Open Mind
㉛ Why in the World

12 NOON
❷ Pole Position
❹ Mr. T
❼ Weekend Specials (cc)
❾ Whiz Kids
⓫ Wrestling
⓭ Frontline
㉑ Gourmet Cooking (cc)
㉛ Video Music Box
🅗🅢 **Movie:** Fletch

12:30
❷ Get Along Gang
❹ Spiderman
❼ American Bandstand
㉑ This Old House (cc)
🅦 **Movie:** Goodbye New York

1:00
❷ Kidsworld
❹ **Baseball:** Yankees vs Toronto or Detroit vs. Milwaukeee (concludes at 4)
❺ **Movie:** Frankenstein Conquers the World (1966). Nick Adams.
❾ **Movie:** Reunion at Fairborough (1986). Robert Mitchum.
⓫ Keys to Success
⓭ Cities at War
㉑ Kathy's Kitchen
㉛ The Crossing

1:30
❷ **Movie:** Go Ask Alice (1973). William Shatner.
❼ New York Hot Tracks
⓫ **Movie:** First Spaceship on Venus (1960). Yoko Tani.
㉑ Frugal Gourmet

2:00
⓭ American Playhouse: Sunday in the Park With George
㉑ Victory Garden
㉛ World TV Presents (Chinese programming)
🅗 **Movie:** A Matter of Life and Death
🅢 **Movie:** Grease

2:30
❼ Hollywood Close-up
㉑ Magic of Oil Painting
🅦 **Movie:** Explorers

3:00
❷ **Movie:** Adventures of Nick Carter (1972). Robert Conrad.
❺ **Movie:** The Invincible One (1977). Alexander Fu Sheng. If you love choreographed kung fu, then this one's for you!
❼ Education Update
❾ **Movie:** A Real American Hero (1978). Forrest Tucker.
⓫ Star Games
㉑ Cats & Dogs (cc)

3:30
❼ U.S.D.A. Drag Races
㉑ Motorweek

4:00
❹ World Cup Soccer
⓫ Dance Fever
㉑ Rod and Reel
㉛ World Chronicle
🅗 **Movie:** Baby
🅢 Sometimes, I Wonder

4:30
❷ **Golf:** Atlanta Classic
❼ Wide World of Sports
⓫ Puttin' On the Hits
⓭ Innovation: The Bald Facts
㉑ This Old House (cc)
㉛ Cambridge Forum Presents
🅦 **Movie:** Life on the Mississippi

5:00
❺ Mission: Impossible
❾ Greatest American Hero
⓫ Fame
⓭ Nova
㉑ German Professional Soccer
㉛ All About TV
🅢 **Movie:** Oxford Blues

5:30
㉛ Cityscope
🅗 The Survival Series

6:00
❷ The People
❹❼ News
❺ What's Happening Now
❾ Wrestling
⓫ Star Trek
⓭ Nature
㉑ Innovation
㉛ Modern Maturity

6:30
❷❹❼ News (cc)
❺ Small Wonder
㉑ Bodywatch
㉛ Eye on Dance
🅗 **Movie:** Airplane!
🅦 **Movie:** Cheech & Chong's the Corsican Brothers

7:00
❷❾ News
❹ Strictly Business
❺ Check It Out
❼ It's a Living
⓫ The Jeffersons
⓭ Newton's Apple
㉑ Nature
㉛ Ask Congress
🅢 John Fogerty's All-Stars (cc)

7:30
❷ Wheel of Fortune
❹ Fight Back
❺ Ted Knight Show
❼ New York Views
❾ In Search Of
⓫ At the Movies
⓭ Wild America
㉛ John McLaughlin: One-on-One

8:00
❷ **Movie:** The Scarlet and the Black (1983). Gregory Peck, Christopher Plummer.
❹ Facts of Life
❺ **Movie:** Anna Karenina (1935). Greta Garbo, Fredric March. Garbo fans will love her in this second version of the Tolstoy classic.
❼ Different Strokes
❾ **Special:** Cousteau's Haiti
⓫ **Movie:** The People vs. Jean Harris (1981). Ellen Burstyn.
⓭ In Search of the Trojan War
㉑ The Good Neighbors
㉛ Tonight at Ferlinghetti
🅗 **Movie:** Lost in America (cc)
🅝 **Movie:** 1984
🅢 **Movie:** Grease
🅦 **Movie:** Gremlins

8:30
❹ 227
❼ Benson
㉑ Bless Me Father
㉛ Looking East

9:00
❹ Golden Girls
❼ **Movie:** The Execution of Raymond Graham (1985). Jeff Fahey.
❾ **Special:** The Richard Pryor Show
⓭ Mystery!: Agatha Christie's Partners in Crime—Finessing the King
㉑ Yes Minister
㉛ Hello Jerusalem

9:30
❹ **Premiere:** Me and Mrs. C
㉑ Butterflies
🅗 The Hitchhiker

10:00
❹ Remington Steele
❺ News
❾ Wrestling
⓭ Film on Film: Six Kinds of Light
㉑ **Movie:** I Cover the Waterfront (1933). Claudette Colbert.
㉛ Heritage: Civilization and the Jews
🅗 Bob Dylan
🅝 **Movie:** Summertime
🅢 **Movie:** Fletch (cc)
🅦 **Movie:** Gotcha!

10:30
❺ Black News
⓫ News

11:00
❷❹❼ News
❺ **Movie:** Scaramouche (1952). Stewart Granger. Exciting and colorful adventure drama set in 18th-century France; beautifully filmed and acted.
❾ Racing
⓫ Tales From the Darkside
⓭ **Movie:** It's Love I'm After (1937). Bette Davis, Leslie Howard, Olivia de Havilland. Superb comedy about an egotistical actor who becomes involved with a female admirer; witty dialogue and first-rate performances by the entire cast.
🅗 **Movie:** Fletch (cc)

11:10
㉑ The Moviemakers

TELEVISION

11:30
- ❹ Saturday Night Live
- ❼ News
- ❾ **Movie:** Chilling (1981). Jon Blake.
- ⓫ The Honeymooners
- ㉑ The Crossing (cc)

11:45
- ❷ MTV Top 20 Video Countdown
- ❼ **Movie:** The Triangle Factory Fire Scandal (1978). Tom Bosley.
- Ⓢ **Movie:** The Pope of Greenwich Village
- Ⓦ **Movie:** Beverly Hills Exposed

12 MIDNIGHT
- ⓫ Dempsey & Makepeace
- Ⓝ **Movie:** Spetters

12:45
- ❷ **Special:** Hot Times! Summer '86
- Ⓗ **Movie:** Weekend Pass

1:00
- ❹ Ghost Story
- ⓫ Twilight Zone
- Ⓦ **Movie:** Explorers

1:15
- ❷ **Movie:** Confessions of a Top Crime Buster (1978). Don Adams.

1:20
- ❺ **Movie:** Spearfield's Daughter (1985). Conclusion. Christopher Plummer. (Part II, June 14 at 1:15 a.m.)

1:30
- ❼ Return to Macon County (1975). Nick Nolte.
- ❾ **Movie:** Night of Dark Shadows (1971). David Selby.
- ⓫ News

1:50
- Ⓢ **Movie:** Nutcracker

2:00
- ❹ This Week in Country Music
- ⓫ Christian Children's Fund

2:20
- Ⓗ **Movie:** Airplane!

2:30
- ❹ Ben Casey
- ⓫ At the Movies

3:00
- ⓫ **Movie:** The Dark Angel (1935). Fredric March.
- Ⓦ **Movie:** Gotcha!

3:24
- ❷ News

3:30
- ❹ **Movie:** Dark Journey (1937). Vivien Leigh. A radiant Leigh gives an engrossing performance in this W. W. II spy drama.
- ❾ **Movie:** Invasion of the Saucer Men (1957). Frank Gorshin.

3:40
- Ⓢ Sometimes, I Wonder

3:50
- Ⓗ **Movie:** Children of the Corn

4:09
- ❷ **Movie:** Frenzy (1972). Jan Finch. All the classic Hitchock elements are present in this good film about a London strangler.

4:40
- Ⓢ **Movie:** Room to Move

5:00
- ❾ News
- ⓫ One Step Beyond

5:20
- Ⓗ Bob Dylan

5:30
- ❾ ⓫ News

SUN., JUNE 22

6:00
- ❺ Black News
- ❾ In Depth
- ⓫ Insight
- Ⓢ Caroline

6:30
- ❷ Kidsworld
- ❹ Joy of Gardening
- ❺ Young Edition
- ❼ ⓫ Christopher Close-up
- ❾ New Jersey People
- Ⓗ **Movie:** Young and Free
- Ⓢ The Haunting of Harrington House

6:45
- ⓫ Davey and Goliath

7:00
- ❷ Hot Fudge
- ❹ Here's Lucy
- ❺ Hour of Power
- ❼ Faith for Today
- ❾ Face-off
- ⓫ Old Time Gospel Hour

7:30
- ❷ The People
- ❹ Funtastic World of Hanna-Barbera
- ❼ This Is the Life
- ❾ Hispanic Horizons
- ⓭ Sesame Street (cc)
- Ⓢ The Wonderful World of Wombles

8:00
- ❷ Way to Go
- ❺ Jimmy Swaggart
- ❼ Insight
- ❾ Millionaire Maker
- ⓫ Ever Increasing Faith
- Ⓗ Fraggle Rock (cc)

8:30
- ❷ For Our Times
- ❼ Tiempo
- ❾ It Is Written
- ⓭ Mister Rogers' Neighborhood
- Ⓗ Fraggle Rock (cc)

9:00
- ❷ **Special:** The Vladimir Horowitz Moscow Concert
- ❹ Visiones
- ❺ Plastic Man
- ❼ World of Photography
- ❾ Oral Roberts
- ⓫ Millionaire Makers
- ⓭ Sesame Street (cc)
- Ⓗ **Movie:** My Science Project (cc)
- Ⓢ Faerie Tale Theatre: The Emperor's New Clothes (cc)
- Ⓦ **Movie:** Bringing Up Baby

9:30
- ❹ Positively Black
- ❺ Leave It to Beaver
- ❼ Wild Kingdom
- ❾ Point of View
- ⓫ Jem

10:00
- ❹ Essence
- ❺ **Movie:** Bowery Bombshell (1946). Leo Gorcey.
- ❼ America's Top Ten
- ❾ Sunday Mass
- ⓫ Super Sunday
- ⓭ Mister Rogers
- Ⓢ **Movie:** The Last Starfighter

10:30
- ❹ First Estate: Religion in Review
- ❼ Entertainment This Week
- ❾ Meet the Mayors
- ⓫ Three Stooges
- ⓭ Wild America (cc)

10:45
- Ⓦ **Movie:** Electric Dreams

11:00
- ❷ Wall Street Journal Report
- ❹ Meet the Press
- ❾ David Toma
- ⓫ FTV
- ⓭ Rockschool
- Ⓗ **Movie:** The Muppets Take Manhattan (cc)

11:15
- ❺ **Movie:** Tarzan the Magnificent (1960). Gordon Scott.

11:30
- ❷ Newsmakers
- ❹ News 4orum
- ❼ This Week With David Brinkley
- ❾ World Tomorrow
- ⓫ **Movie:** Lost in Alaska (1952). Bud Abbott.
- ⓭ Soapbox: Teenagers and Divorce
- ㉑ Tony Brown's Journal

12 NOON
- ❷ The People
- ❹ McLaughlin Group
- ❾ Hour of Power
- ⓭ Capitol Journal
- ㉑ Wall Street Week
- Ⓢ The Paper Chase: The Third Year—The Big D

12:30
- ❷ Hot Times '86
- ❹ Young People's Special
- ❼ Eyewitness News Conference
- ⓭ Inside Albany
- ㉑ **Movie:** The Gorilla (1939). The Ritz Brothers, Bela Lugosi.
- Ⓦ **Movie:** A View to a Kill

1:00
- ❷ **Racing:** Detroit Grand Prix
- ❹ **Special:** Wimbledon—100th Edition
- ❺ **Movie:** The Summer of My German Soldier (1978). Kristy McNichol, Esther Rolle. McNichol is great as a young Jewish girl living in Georgia during W. W. II who befriends a German prisoner of war; Rolle won an Emmy for her top-notch performance as the maid.
- ❼ Like It Is
- ❾ Phil Silvers Show
- ⓫ This Week in Baseball
- ⓭ Firing Line
- Ⓗ **Movie:** The Rare Breed
- Ⓢ **Movie:** Kind Lady

1:30
- ❾ **Baseball:** Mets vs. Chicago Cubs (concludes at 4:15)
- ⓫ **Baseball:** Yankees vs. Toronto (concludes at 4:30)

1:55
- ❹ World Cup Soccer

2:00
- ❼ Ebony/Jet Showcase
- ⓭ Symposium
- ㉑ Noise: The Invisible Risk
- ㉛ World TV Presents (Chinese programming)

2:30
- ❼ Greatest Sports Legends
- Ⓗ Linda Ronstadt
- Ⓢ **Movie:** Gremlins (cc)

2:45
- Ⓦ **Movie:** Lost in America

3:00
- ❺ **Movie:** Pretty Poison (1968). Anthony Perkins, Tuesday Weld. Great psychological drama containing strong performances.
- ❼ **Baseball:** TBA (concludes at 6)
- ⓭ Great Performances: Man From Moscow (Part II)
- ㉑ European Journal
- ㉛ Kup's Show

3:30
- ❷ **Golf:** Atlanta Golf Classic (concludes at 6)
- ㉑ Ask Congress
- Ⓗ **Movie:** Norma Rae

4:00
- ❹ Sportsworld
- ⓭ In Search of the Trojan War
- ㉑ Inside Albany
- ㉛ Masterpiece Theatre: The Irish R.M. (Part IV)

4:15
- ❾ Kiner's Korner
- Ⓦ **Movie:** Hans Christian Andersen

4:30
- ❾ Burns and Allen
- ⓫ Good Times
- ㉑ Adam Smith's Money World
- Ⓢ The Honeymooners . . . The Lost Episodes (cc)

5:00
- ❺ Kojak
- ❾ Black Sheep Squadron
- ⓫ Fame
- ⓭ Heart of the Dragon
- ㉑ Moneymakers V
- ㉛ Mystery!: Agatha Christie's Crime I (Part II)
- Ⓢ **Movie:** The In-Laws

5:30
- ㉑ John McLaughlin: One-on-One
- Ⓗ The Berenstain Bears Play Ball (cc)

6:00
- ❷ ❹ ❼ News
- ❺ **Movie:** The Night They Raided Minsky's (1968). Jason Robards.
- ❾ **Special:** Cousteau's Rediscovery of the World
- ⓫ **Movie:** Bluebeard (1972). Richard Burton, Raquel Welch.
- ⓭ Currents
- ㉑ Wild America (cc)
- ㉛ U.S. Nippon News and Business
- Ⓗ **Movie:** My Science Project (cc)

6:15
- Ⓦ Bill Cosby Himself

6:30
- ❷ ❹ ❼ News
- ⓭ Washington Week in Review
- ㉑ Brainstormers

7:00
- ❷ 60 Minutes
- ❹ Silver Spoons
- ❼ Disney Sunday Movie
- ❾ Switch
- ⓭ Nature of Things
- ㉑ Austin City Limits
- ㉛ Japanese Drama
- Ⓢ Faerie Tale Theatre: The Emperor's New Clothes (cc)

7:30
- ❹ Punky Brewster

8:00
- ❷ Murder, She Wrote
- ❹ Amazing Stories
- ❺ Star Search
- ❾ David Toma
- ⓫ Lifestyles of the Rich and Famous
- ⓭ Nature
- ㉑ **Movie:** The Amazing Mrs. Holliday (1943). Deanna Durbin. Dull comedy with dramatic overtones about a schoolteacher and a group of refugee children; Durbin's singing is the picture's major asset.
- ㉛ Passion and Memory
- Ⓗ Philip Marlowe, Private Eye (cc)
- Ⓝ **Movie:** 1984
- Ⓢ **Movie:** Explorers
- Ⓦ **Movie:** Vision Quest

8:30
- ❹ Alfred Hitchcock Presents
- ❾ Face-off

9:00
- ❷ **Movie:** I Ought to Be in Pictures (1982). Walter Matthau.
- ❹ **Movie:** The Verdict (1982). Paul Newman. Newman is at his best as a lawyer on the skids who tries to restore his self-esteem in a medical-negligence case.
- ❺ **Special:** Star Tour—Australia
- ❼ **Movie:** Through Naked Eyes (1983). David Soul.
- ❾ New Jersey People
- ⓫ **Special:** Celebrate the Lady
- ⓭ Masterpiece Theatre: The Irish R.M. (cc)
- ㉛ JVC Jazz Festival
- Ⓗ **Movie:** A View to a Kill

9:30
- ❾ In Depth
- ㉑ The Moviemakers: The Classic Western

10:00
- ❺ ⓫ News
- ❾ Straight Talk
- ⓭ SCTV
- ㉑ Mystery!: Agatha Christie's Partners in Crime (cc)
- ㉛ American Musical Theatre: Treemonisha
- Ⓝ **Movie:** The VIPs
- Ⓢ Brothers (cc)
- Ⓦ **Movie:** Electric Dreams

10:30
- ❺ Sports Extra
- ⓫ Editor's Desk
- ⓭ Monty Python's Flying Circus
- Ⓢ Bizarre '86 (cc)

11:00
- ❷ ❹ ❼ News
- ❺ Taxi
- ❾ World Tomorrow
- ⓫ Odd Couple
- ⓭ New Television
- ㉑ Fawlty Towers
- Ⓢ The Honeymooners . . . The Lost Episodes (cc)

11:15
- ❷ News
- Ⓗ America Undercover: Rapists

11:30
- ❺ **Special:** Seeing Things
- ❼ News
- ❾ Millionaire Maker
- ⓫ The Honeymooners
- ⓭ Signed Originals
- ㉑ Black Champions
- Ⓢ **Movie:** The Last Starfighter

11:45
- ❷ ❼ Sports

12 MIDNIGHT
- ❷ Barnaby Jones
- ❹ George Michael's Sports Machine
- ❼ **Movie:** Comedy of Terrors (1964). Vincent Price, Peter Lorre.
- ❾ Jimmy Swaggart
- ⓫ Star Trek
- Ⓝ **Movie:** Wild Duck
- Ⓦ **Movie:** Purple Rain

12:20
- Ⓗ **Movie:** Vision Quest (cc)

12:30
- ❹ Fridays
- ❺ Naked City

1:00
- ❷ Barnaby Jones
- ❾ **Movie:** The World in His Arms (1952). Gregory Peck.
- ⓫ Tales From the Darkside

1:15
- Ⓢ **Movie:** Mike's Murder

1:30
- ❹ **Movie:** Great Guy (1936). James Cagney.
- ❺ David Susskind
- ⓫ News

1:45
- ❼ **Movie:** Commandos (1968). Lee Van Cleef.

2:00
- ❷ News
- ⓫ Star Games

2:15
- Ⓗ **Movie:** Raw Courage (cc)

3:00
- ❹ Visiones
- ❾ **Movie:** Malaya (1950). Spencer Tracy.
- ⓫ **Movie:** The Dark Command (1940). John Wayne.

3:10
- Ⓢ **Movie:** Explorers

3:30
- ❹ First Estate: Religion in Review

3:50
- Ⓗ **Movie:** The Amateur

4:00
- ❹ News

5:00
- ❾ News
- ⓫ One Step Beyond
- Ⓢ The Wonderful World of Wombles

5:30
- ❹ Here's Lucy
- ❼ Morning Stretch
- ⓭ News

NEW YORK

REAL ESTATE SHOWCASE

405 East 63rd Street
A 12-story, doorman-attended luxury building between York and First Avenues. The available cooperative apartments include studio and one-bedroom residences. Prices range from $112,200 to $236,500. A spectacular, high-floor, 2-bedroom apartment with a large brick-walled terrace is also available...at $407,000.

233 East 69th Street
233 East 69th Street consists of two great buildings (one 12 stories high, the other 17 stories) at one great address. The doorman-attended luxury buildings are located on Second Avenue between 69th and 70th Streets. Available cooperative apartments include studio, one and two-bedroom residences priced from $100,300 to $319,600.

305 East 72nd Street
A 17-story, doorman-attended luxury building located at the north-east corner of 72nd and Second Avenue. Available cooperative apartments include spacious studios (some with dining alcoves) priced from $118,450 to $132,250.

233 East 70th Street
A 17-story, doorman-attended luxury building between Second and Third Avenues. Available cooperative apartments include studio, one and two-bedroom residences priced from $96,048 to $343,620.

THE EAST SIDE PORTFOLIO

A collection of eight luxury apartment buildings located within the district without equal—Manhattan's East Side.
For more information, call our Sales Office at
(212) 737-3838.
The complete offering terms are in offering plans available from the Sponsors.

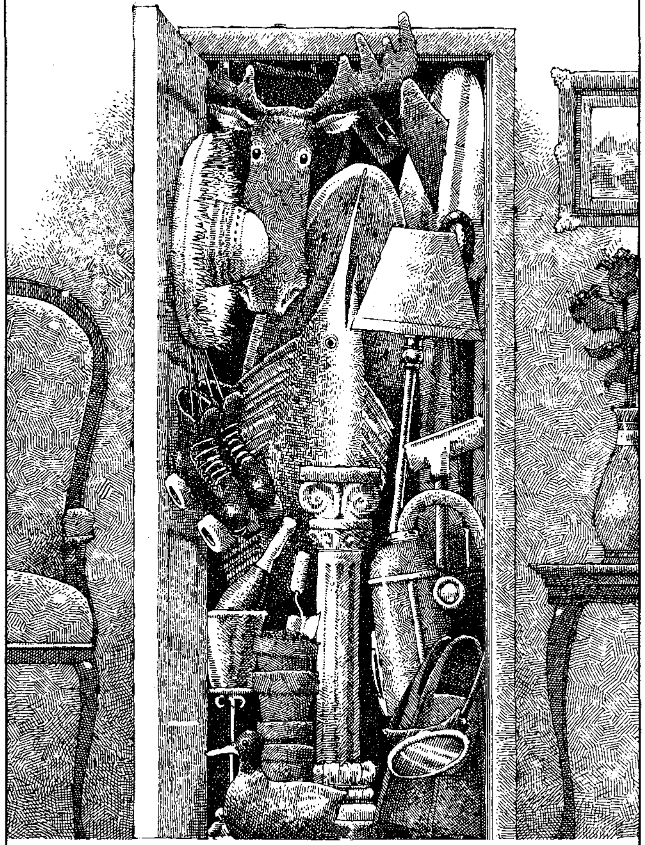
EXCLUSIVE SALES AGENT: MRC/MJR CO.
A joint venture of M.J. Raynes Inc. and Mendik Realty Co., Inc.

NEW YORK REAL ESTATE

To reach affluent New York house hunters and those looking to purchase luxury apartments, co-ops, condominiums, commercial and other real estate services, place your display ad or line listing by calling 212-880-0734.

How A Building Speaks For Itself:

Can the quality of life be measured in closet space?



If you've ever outgrown your closets, you know it can. Unwanted armoires, seasonal shipments to storage. Lots of packing and unpacking, but no trip. We believe your possessions should live where you do. That's why at 180 East 70 Street you'll find closets that measure up.

Visit 180 East 70 Street. A Building That Speaks For Itself.

180 East 70 Street, New York, New York 10021. Phone: 212-628-3550.
Selling and managing agent: Douglas Elliman-Gibbons & Ives, Inc. Appointments recommended.
Studios from $255,000. One-bedrooms from $285,000. Two bedrooms from $490,000.
Sponsor: Trafalgar House Real Estate, Inc. Sponsor financing available. The complete offering terms are in an Offering Plan available from Sponsor. Offering by prospectus only.
Limited to New York State residents only.

APARTMENTS
Furnished/Unfurnished
Manhattan

Relocating Fortune 500 Executives Bank personnel. 1—4 bedroom. Furnished or unfurnished. No fee 212-935-8730.

Manhattan Place (36th St)—JR. 4, high floor, river & city views, 2 marble baths, health club included. $2300/mo. No Fee. Days 718-729-7120, Eves 212-593-2775.

APARTMENTS/HOUSES TO SHARE

Linda Carrol's—Women's Roommate Referrals. Seen in Glamour. Largest selection. 51 E. 42 St. 212-972-9899.

RSD, Lux Apt—6 rms. $375/month. Broker 212-967-2960. 7 days. Fee $50.

CO-OPERATIVES/CONDOS
Manhattan

ESTATE SALE
710 PARK AVE (70th St)
LUXURY CO-OP
2BR, 2 Bths, new kitchen, new windows, drmn, concierge. Additional maids rm available, opposite Asia house.
ROBERT CORROON JR. 212-751-4620

Best Dwntwn Loft—1400 sf, mint, flr-thru/renov hist twnhs, brk wls, w/d, d/w, mble bth, $300K's. cc: $282. 513-7564.

5TH AVE — 1255 at 107TH ST
H-U-G-E—800' condo/4 park vw windows, kit, sleep rm. Hi flr. Lux bldg. 24hr drmn. 11' ceil. lndry ea fl, roof deck. $220M.
ALSO studio w/park view. $142,000.
Call: OWNER 212-673-6785

Gramercy Park Co-op—Well maintained luxury high rise bldg. 24-hr drmn, northeast corner, 2 BR, 1 bth, lg entrance hall. Monthly maint $675. Principals only. $275,000. **279-1166/days. 473-3865/eves.**

Grwch Village—2 BR penthouse, lux bldg, 135' wrap terr, super views, hi fl, lg EIK, 1 1/2 bth, 24-hr drmn. **212-691-6805.**

West Side
UNIQUE PREWAR
ESTATE anxious to settle on this grand Victorian, 3 BedRm/libr, huge dbl LivRm w/2 woodburning fplcs, 15' ceilings, fabulous old world details, full service luxury bldg. A showplace. $700's.
Call Judith Greene for appt.
212-496-0571 res.
J. I. Sopher Co. Inc.
212-496-2900

YOU CAN STEAL THIS APARTMENT 6 rms, sunny, quiet, pre-war, LR/wbfp, FDR, 2 BRs, maid's, 2 bths, clsts galore. Mint cond. 57/Sutton. Maint $913. **Nancy Jones. 212-949-5020, 718-728-6319.**

H. Michael Zukowski, Attorney
Real Estate • Taxes
212-967-9675/85 201-945-8443

Park Ave—Park Towers, 1 BR, 1 1/2 bth. Asking $660,000. 212-947-8252 weekdays. 914-794-2349 weekends.

Park Ave, 70's—Bright 1 BR, mint cond, top flr, corner. $270,000 negot. Ms. Strassfield, Sotheby. **212-606-7660.**

Penthouse Studio—33rd & Lex, 24 hr drmn, designer decorated. Maint $410. Fully furn with immediate occupancy. $135,000. Owner 914-876-7190.

87TH ST E. Lovely 4½ Rms
GREAT BUY WITH A NEW CONVERSION
Lovely, spacious 4½ rm apt. Great location. Asking $360,000. Mt $1050. For more details call:
IRENE LEEDS 832-5432
DOUGLAS ELLIMAN

CO-OPERATIVES/CONDOS
Nassau-Suffolk

E. Hampton Near Ocean—2 BR, 2 bth, fplc, loft, all appliances, full carpeting. Anxious. $175,000. Many others.
JACK DOUGLAS REALTY
9 N. Main St. 516-324-1111.

CO-OPERATIVES/CONDOS
Westchester

BRONXVILLE 29 Mins/NYC
Prestigious
Prime village location, totally refurbished, 4 bedrms, 3 new baths, liv rm/fpl, formal Din Rm, huge mod kitchen, sunroom, maid's room and bath. $368,000.
Very Cosmopolitan
Totally refurbished, beautiful floors/moldings/hardware, high ceilings, sunny exposures, entrance hall, liv rm/fpl, formal Din Rm, kitchen w/pantry, 2 bedrms, 2 bths, plus maid's rm & bth. $235,000.
Ley 914-337-1410

COUNTRY PROPERTY FOR SALE/RENT

MORE & MORE ILLUSIVE "COMPLETE" PRIVACY!
OASIS ON 87 ACRS Your "Private" Hidden Rd to Beautiful Sp. Fed POND, Backgrounded by Meadows, Rolling Wooded Hills & Neighboring 2 Old Century-Plus Farmhouses—Both Having Today's Amenities.—Outbuildings. $135,000.
VALUED PROPERTIES
Specializing in "Unique" Properties
914-292-8222

The NEW YORK Audience—32.8 percent own a principal residence valued at $250,000 or more. Specializing in Real Estate Display and Line Listings:
Diane Woodstock 212-880-5406
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GREENE COUNTY
Private Paradise
CONTEMPORARY STONE HOUSE
Overlooking 15 acres of rolling land in private paradise, bounded by pine woods & streams. 750' road frontage & circular driveway. Isolated yet marvelously close to NY Thruway; 2 hrs from Manhattan; 20 minutes from Albany; 25 minutes from major ski areas. 3 BR; 2 bths. Asking $155,000.
518-537-4518

NEW YORK REAL ESTATE

HOUSES FOR SALE/RENT
Staten Island

TODT HILL
Elegant brick tudor, slate roof, beamed cathedral livrm, libr, pub, expansive gardens. $795,000. VIP Better Homes & Gardens. 718-447-8484. Ms. Ostrega.

Ward Hill—Authentic English Tudor, 7 rm home features 25' MBR suite, 7' stone fplc in Liv Rm, filled w/leaded and stained glass windows, and parquet floors throughout. Convenient to ferry and bridge. $413,000. Coldwell Banker Elite. **718-317-0100 718-816-0375/after 5 pm.**

HOUSES FOR SALE/RENT
Westchester

Pelham Pelham Manor 29 min NYC

COLONIAL

Excellent custom built, young, ½ acre, prestige area, 4 bedroom, 2½ baths, modern kitchen, finished playroom, central air, fireplaces, mint condition. $457,500

ANN DE SANTIS, REALTOR
4550 Boston Post Rd. 914-738-1360

HOUSES FOR SALE/RENT
New Jersey

Livingston/Short Hills—3000 sq ft exec split ranch on 1/2 acr, prestige area, close to midtown/PATH. 4 BR, 3 bth, circ dr, fplc, AC. Priced for quick sale: $335,000. **212-546-3632/days. 201-994-0876/eves.**

OFFICES

Lux Psythr Offcs—Rent/share, unf/furn, full/pt, W.57th St, xtras. **212-581-8020.**

FURNISHED ROOMS TO RENT

B'WAY/102 St. MALIBU STUDIOS
Furn cptd rms w/kitchnts, 24 hr concierge, close circ security, cable TV avail. Train on corner. Day/wkly. 212-222-1870.

SUBLETS

Furnished 1 Yr. Sublet, E. 80's—3 BR, 3 B, great views, beautifully decorated, luxury drmn bldg, AC, 2 terraces, pool on roof. $4400 mo. References required. Avail 7/86-9/86. **Call 212-744-6040.**

1BR Furn Apt—Nr Cloisters, July/Aug. $410 mo plus util, no pets. 212-569-9151.

E. 60's Studio—Avail Liberty Week or Wknd. Refs required. **212-734-1038.**

SUMMER RENTALS

Perfect Weekend Manchester, VT—Magnificent views, gourmet food, fabulous rooms and suites. The Inn at Willow Pond **800-533-3533**

Montauk—At ocean, plush 5-BR, 4 B, spa/jacuzzi, biweekly. **516-269-6177.**

Idyllic N. Fork—Cutchog charm 3 BR on water, deck. All comforts. 212-581-8668.

East Hampton Luxury Resort Motel—Beautifully landscaped grounds, heated pool, tennis courts, cafe, rm svc. Walk to village and secluded ocean beaches. For reservations: **516-324-4300.**
East Hampton House, 226 Montauk Hwy, East Hampton, NY 11937.

E. Hampton, 3 Mile Harbor—Aug. 1 to Sept 2. $8,000 rental. 4 BR, 3 bth, secluded acre, pool, lg deck. 2 car gar. Master BR w/private deck, bth, & fireplace. Photo avail. Call Laurie. 212-758-8181.

Nantucket—Prime Summer Rentals. 2 wk minimum at $1000 wk and up. Best selection now. Open 7 days a wk (Sunday). The Maury People 617-228-1881.

Amagansett, E. Hampton—Spectacular, spacious condo on ocean, 2 BR, 2 bth, full kitchen, 24' deck, pool, tennis. July and/or Aug. **516-293-0546, 516-692-9529.**

Vermont 2 BR Condo—Fpl, tennis, pool, wkly/monthly. Call owner 212-362-0861.

Floor Them—Wall them in. Put a roof over their heads. Sell them the house of their dreams. Place an ad in *New York* magazine's classified. Call (212) 880-0734.

SUMMER SHARES

East Hampton—Beautiful 3 BR, 3 bth, contemporary, near beach/tennis. Need 3rd woman. Mo/season. **212-752-1237.**

Watermill—Sunny, main BR for 2 in lovely, traditional house, south of hwy. All wkends, some week time, now thru Sept. $4000/negotiable. **212-741-0898.**

VACATION RENTALS

Private Beach—Picturesque. Sailing, fishing, swimming, tennis. Main lodge, cottages. MAP/European. Peconic Hotel, Shelter Island 11965. 516-749-0170.

Shelter Island Resort—AAA. Waterfront. Sundecks, panoramic views. Superb cuisine. Swimming. Paddleboats, bicycles, free golf. Color TV. Tennis. Shelter Island 11965. 516-749-2001.

St Thomas, U.S. Virgin Islands
Watergate Villa. 2 bdrm beachfront condo, 2 pools, tennis, beach, TV. $75 daily, NOW through Nov 15th. Monthly rates available. Day 201-233-9770.
Eves/weekends 212-794-9134

Jamaica Villas—Lux holidays. Discover divine isl. Seekers/Finders 212-535-4515.

France/Provence—Charming homes w/ pools, all conv. $500 wk up. **212-371-3178**

The Classified Ad—Sells your product or service. Especially when your ad appears every week in New York Magazine with 1 million readers seeing it. 212-880-0734.

VACATION RENTALS

Montauk...Shepherds Neck Inn—Picturesque, grand porch. Lounge/patio poolside. Tennis. Live music. Beach & surf nearby; golf, fishing. Superb meals incl fresh lobster, NY shell steaks. Vacation packages. Bed & Bkfst special from $50. Major credit cards. Second House Rd, Montauk, NY 11954. Call toll free 1-800-345-3511 in NY, or 516-668-2105.

INSERTION ORDER FOR CLASSIFIED LINE LISTING

Ads are typeset solid in upper and lower case only. No indent spacing. First three words set in boldface type in upper and lower case. Phone numbers must include area code. Approximately 36 characters per line. (Count each letter, space or punctuation as one character.) Use punctuation marks for proper sentence structure. Minimum size is two lines.

Deadline: Monday at 5PM for issue on sale following Monday.

Commercial ads cost $36 per line for 1 time order; $29.50 per line for 2 consecutive weeks; $26.25 per line for 4 consecutive weeks.

Real Estate ads cost $22.25 per line (Flat Rate).

Strictly Personal ads cost $25 per line and $15 for NYM Box Number.

Name ____________________

Street Address ____________________

City __________ **State** __________ **Zip** __________

Home Phone (for our records only) ____________________

Payment: Check ______ **M.O.** ______ **MasterCard** ______ **Visa** ______ **AmEx** ______ **Card Number** __________

Exp. Date __________ **Signature** ____________________

Ad copy:

Please place my ad under the following heading ____________________

Please place the following ______ **line ad** ______ **time(s), starting in the** ______ **issue. (On sale** ______**)**

Classified Advertising Dept.

New York Magazine, 755 Second Avenue, New York, NY 10017

NEW YORK CLASSIFIED

New York Classified is a weekly feature. **Rates effective with the January 6, 1986 issue:** one-time ad, $36.00 per line; two consecutive ads, $29.50 per line per issue; four consecutive ads, $26.25 per line per issue. 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) The first 3 words are set in bold print followed by a dash. No abbreviations. Minimum ad, two lines. Add $15.00 for NYM Box numbers. Display classified ads are available at $400.00 per inch. Complete rate card available. **Check or money order must accompany copy and be received every Monday for the issue on sale the following Monday.** Phone orders accepted only with American Express, MasterCard, or Visa. Classified Department, New York Magazine, 755 Second Ave., N.Y., N.Y. 10017; **212-880-0735.** All ads accepted at the discretion of the publisher.

ANTIQUES

Sixth Avenue Arts And Antiques—Outdoors every Sunday, 9am-6pm. The Annex, 25 St. and 6th Ave. Dealer info, 718-965-1076. Free parking.

APPLIANCES

Shop via your telephone for TV, VCR, refrigerator, ranges, washers, dryers, microwave ovens, air cond. Call Mon-Fri, 9-5pm with make/model number for low price. **Pricewatchers, 718-470-1620.**

Air conditioners, video, TV, appliances. Call with model number, Visa/MC accepted. **516-783-3664. Phone Connection.**

Television, Appliance Bargains—New, warranteed. Call for Quotes. Home Sales Enterprises. 718-241-3272, 212-513-1513.

ART

Arts And Crafts Exhibit—Outdoors Saturday and Sunday, from 11am to 6pm. Central Park South (between 5-6 Aves.).

Murals By International Artist—Japanese and sports specialist. 212-929-0668.

AUTOMOBILES

Parking Free And Tricks Of Beating Tickets. Basic course by mail, $39.95. Less than a ticket. **1-800-772-1234.**

AUTO/RENTALS

Next Weekend In East Hampton
Rent a classic convertible car.
Rates from $45 per day. 516-324-1018.

BUSINESS OPPORTUNITIES

Nutrition/Weight Control Products
Medically supported state-of-the-art.
Ground floor network. 212-861-9226.

Be Your Own Boss! Have Your Own Business In Educational Services. For more information, please write to: SRS SERVICES, INC. Box 521, Brooklyn, NY 11240.

Work 10 Months Of Year—Palm Springs, Ca. Purchase Santa Fe design and poster shop. Adjacent to leading southwestern gallery. Good potential for one who likes buying, travel, and is creative. **$100,000** includes inventory. Write Mail Call of New Mexico. 535 Cordova Road, Suite 175, Santa Fe, NM 87501.

CLEANING SERVICES

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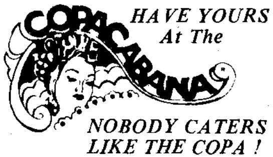

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Use the coupon above or call (212) 880-0732. Rate is $25 per line, two-line minimum. Add $15 for NYM box number. Mail to: Attention Strictly Personals, New York Magazine, 755 Second Avenue, New York, N.Y. 10017. All ads accepted at the discretion of the publisher.

STRICTLY PERSONALS

Strictly Personals is a weekly feature. **New Rate: $25.00 per line.** 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) The first 3 words are set in bold print followed by a dash. Limited abbreviations. Minimum ad size is 2 lines. Add $15. for NYM Box number. **Please leave space for 10 characters at the end of your ad to print your box number.** Check or money order must accompany ad order. Phone orders accepted only with American Express, MasterCard, or Visa. Call 212-880-0732. All ads accepted at the discretion of the publisher. **New York Magazine is not responsible for printing errors and omissions.** When replying to a Strictly Personals ad, address your response to New York Magazine (followed by the box number to which you are responding) P.O. Box 4600, New York, New York 10163. **Do not send or deliver responses directly to the magazine. Responses are forwarded continuously for six weeks after an ad is published.** Sending advertising circulars to Strictly Personals advertisers is not permitted.

STRICTLY PERSONALS

Attractive, Slender, Widowed Woman—Of great charm and professional accomplishment, European, French background, Jewish, seeks witty, wise, 55-plus man, with goodness, warmth, taste and comparable status. NYM V958.

Too Much Too Young—But it's taught this 32-year-old surgeon a few things. To value an old friend over a new Ferrari, small, sweet smiles above big bank accounts and one good woman over lots of "action". A gourmet, art patron, adventurer and troublemaker, sorely in need of an accomplice (I'll post bail) - if you're a woman of high intelligence and a bit of breeding. Invest 22 cents in a stamp; I'm worth at least twice that. Note/photo/phone. NYM V961.

Money-Oriented Entrepreneur—Manhattanite, 40 years old, 5'10", 185, likes exotic autos and P. J. Clarke's. Seeks non-smoking female, who is educated, slim and pretty, 28-34 years old. Photo/note/phone number NYM B878.

Handsome, Successful Physician—35, with no time for the singles scene, seeks Scandinavian beauty or the like, 30 and under, who is warm, considerate and makes heads turn, for enjoying life and possible future. Recent photo/bio. NYM H990.

Distinguished, Affluent Exec—6', 175 lbs, fit. Enjoys gourmet dining, tennis and skiing. Seeks romance with attractive, bright, personable, informed female, mid 30's, for enjoyable dinner conversation and travel companionship. Send reply and photo. NYM V952.

Sensitive, Sincere, Charmingly Shy—Self-made millionaire; in my late 30's with average looks and above average intelligence. Would like to hear from suitable woman. NYM V955.

Watts New—Bright, pretty, and sweet professional, 33, seeks Jewish male with glowing attributes, 31-38, for permanently illuminating relationship. Let there be light! NYM K475.

Pretty, Slim, Ms.—32, seeks liberal mate for excursions in food, music, books, foreign lands and other negotiated places. (Beard or cycle, a plus). NYM K618.

Greek-American—Very attractive, slim, intelligent brunette, 32, sports-minded, world-traveled, seeks tall, handsome male, 30-40, preferably Greek or Greek-American but will respond to others who are well-traveled, intelligent and love international culture. NYM G914.

Warm, Bright, Tall—Japanese male, 31, seeks affectionate and intelligent woman. Bio/photo, please. NYM G915.

Slim, Professional Beauty Wanted—By upstate businessman, 28, for friendship, intimacy, commitment. NYM K622.

PICTURE YOURSELF IN STRICTLY PERSONALS

Show your best face to NEW YORK's most sophisticated audience. NEW YORK Magazine is now accepting a color photograph to accompany your advertisement in Strictly Personals.

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What Does A Woman Want?—Freud never knew, but the woman who advertises in *Strictly Personals* does. A brief description of your interests and personality, plus a color photo, will capture the eye of New York's most eligible bachelors.

Man Seeks Woman—And there's not a better place to find her than in *Strictly Personals.* Every week 10,000 letters come in from NEW YORK's readers. Looking good and looking for a partner? Place your photo and ad right here!

Artist-Turned-Businessman—Attractive Jewish man, 35, 5'10", enjoys racquetball, horseback-riding and the visual arts, seeks slim, attractive Jewish lady, under 30, a non-smoker, for possible serious relationship. Photo, optional - lust for life, a must! NYM V962.

Hi! Playful 6'2"Teddy Bear—Seeks Goldilocks or Brunettelocks, 30-40, non-smoking, to rub fur, cuddle and dine together. I enjoy current events, old movies, lazy Sundays, Manhattan walks. I'm an attorney, 54, divorced, very open-minded, excellent cook. If you are willing to share your ingredients, you and I can have a very special relationship. NYM V963.

Ultra-Successful Entrepreneur—Needs the finishing touch to have it all. Wanted: spectacularly classy and tall, outrageously attractive woman, 22-32, ready for a very special relationship of romance, laughter and commitment. Photo, worth ten-thousand words. NY/NJ. NYM V959.

Spunky, Brainy, Beauty—Successful, happy, exec, late 30's, 5'5", slim, a mixture of sensuality, humor and affection seeks same, (but taller), in professional man, 40-55. You have achieved a degree of power and prestige, but still know how to love and want to. Intelligence, wit and commitment valued. Note/photo/phone important. NYM V957.

I Need An Adrenalin Rush—*It's a given that we are both highly successful, very bright, personable and attractive. My highs come from sky diving, scuba diving and skiing. If you understand what an adrenalin rush is and want to meet a mid 30's woman with whom to share the excitement, let me know what makes your pulse race.* NYM G912.

Dynamic, Good-Looking, Jewish MD—Inventor, athletic (nationally-ranked handball player), powerful, 6', 165 lbs, excellent condition, 37, non-smoker, sincere, good sense of humor. Rx: beautiful, slim, Jewish lady, non-smoker, non-religious, no children yet, bright, sensuous, together. Hoping you are just what the doctor ordered. Photo/note. NYM V964.

Handsome, Successful—Straightforward NJ male, Jewish, 28, 5'10", blue eyes, adventurous yet stable, invites you. Photo, appreciated. NYM V965.

City-Country Male—Late 50's, would like to meet successful lady, about 40, (no smokers, please) with a good sense of humor who can laugh at herself. Let's get together for a drink, some music and conversation. NYM V966.

Bright, Beautiful, Amusing—LI Jewish lady, early 40's, seeks intelligent, interesting companion who enjoys tennis, golf, bridge and laughter. NYM V967.

Very Pretty, Sensuous Brunette—29, Jewish, RN, 5'6", slim, sincere, athletic, bright, well-off. Seeks handsome, successful, Jewish man for lasting relationship. Photo. NYM H987.

Labrador Retriever—Male, 41, Jewish, Ivy, strong, warm, loyal, friendly, easy, well-off, great style. Lady lab is 25-35, natural good looks, ready for long term. Photo, note, phone. NYM G931.

White Male Catholic—55, 6', blond, trim, vigorous, good-looking; loves music, languages, travel, theater, sports, dining, dancing, grooming. Seeks warm, attractive, non-smoking, trim, sensitive LI woman, 40-50, traditional values. Photo. POB 259 Farmingville, LI, NY. 11738.

Jewish, Widower, Professional—57, seeks slim, pretty woman, for a lasting relationship. Photo, phone. NYM V949.

Attention: Man of Action—With the soul of E.T. If you would like to meet unusual artist/businesswoman, late 30's, slender, deep brown eyes, high cheekbones, self-confident but vulnerable, please send photo/phone/bio. NYM S028.

Pretty Manhattan Professional—45, cultured, slim, and a good cook if called upon, seeks Jewish MD or JD, to 60. Preferred genius. Write. Today. NYM S014.

Bagels And Bongos—Pretty psychologist seeks tall, kind, earthy professional. Object: *making music.* NYM K497.

Great Gams—Very attractive, fine-figured female, 5'6", 39; cheerful, classy, cultured, pizazzy, seeks warm, attractive, eclectic Jewish man, 40's. Let's exchange photos/bio/phone. NYM B978.

Gentleman Desires Girlfriend—I am 39, slim, 5'10", kind, energetic, emotionally secure, easy to like. Prefer you be bright, vivacious, petite. NYM B990.

Attractive, Warm, Caring, Petite—Wall Street woman, Jewish. Enjoys tennis, jogging and old movies. You're caring, attractive, have a good sense of humor and don't smoke. Photo, please. NYM H955.

Manhattan Lawyer, 37—Who's been kissing the wrong frogs wants to meet Mr. Left. NYM K592.

Dolly Parton Type—Sexy, attractive, 42, 5'3", very successful career person. Seeks successful, dynamic businessman, preferably head of corporation, tall and attractive, 45-55. Photo. NYM G876.

Pretty Oriental Woman—Seeks slim, 35-48, European businessman. NYM G885.

Slender, Striking, Jewish Attorney—30, pretty, feminine, successful, warm, romantic, never-married, seeks male compeer with traditional values for future together. Photo/phone. NYM G904.

Native Bostonian—Very pretty, athletic, successful, 36, PhD, loves work and tennis, jogging, gardening, photography, cooking, travel, repairs, pets. Prefer outdoors and doing to sitting and watching - leaving time for candlelit dinners. Seeks equally successful, secure, preferably Jewish male. Note/photo. NYM G913.

A Rather Unusual, Charming Woman—34, creative, pretty, independent nature, seeks spectacular Jewish male. NYM H929.

'57 T-Bird—Handsome, manly exterior, warm and comfortable interior, seeks non-religious Jewish female, '57-'61 model, in mint condition - without lighter. Bio/ photo/phone. NYM G956.

Strictly Personals ads continued on next page.

STRICTLY PERSONALS

Pretty Mary Tyler Moore Look-Alike—Is bright, blue-eyed, slender, professional and financially independent. Seeks attractive Wasp male, 5'10" plus, 35-45, who is interested in a warm, loving relationship. Phone/Note/Photo. NYM G918.

Pretty, Successful, Sexy Female—Exec in central Jersey, tired of singles bars and mundane conversations, seeks a handsome, mature, intelligent, strong-willed, sexy and motivated gentleman (30-42) for friendship/relationship, who appreciates a dynamic, intelligent, career-oriented, but fun-loving woman in her twenties for both quiet evenings, and nights on the town. Note/photo/phone. NYM G919.

Intelligent, Good-Looking—Professional Jewish male, 30, seeks compassionate, trusting, but slightly cynical woman who laughs at the money/fame game. I don't believe in fairy tales or divorce. NYM G920.

Petite, Sexy, Pretty Blond, 34—Slim. Seeks great-looking, intelligent, successful, Jewish man, 30-45, who is secure, happy and giving. Photo, (a must). Note/phone, please. NYM K620.

Women Slay Me!—Black-haired, green-eyed trial lawyer, 32, requests the honour of your presence for magic and meaning. Your looks, logic and laugh make my heart skip a beat. Join me? Photo, please. NYM G922.

Seeking Jewish Lady—Bright, pretty, realistic, 28-33. Signed - handsome, warm, European graduate Israeli. NYM G923.

Auburn Hair, Hazel-Eyed—(5'4", 27) woman, seeking romantic, witty man for quiet dinners/movies/music. Note/address to NYM G924.

Black Lady, 50's—Enjoys travel, theater, cultural events. Seeks mature, caring companion of similar interests, nonsmoker, race unimportant. NYM H993.

Spirit And Sensitivity—5'9", very attractive female, health care professional, seeks secure, down-to-earth man, 40-50, for fun, friendship, romance. NYM K621.

Touch Of Class—Soft, warm, blond PhD, seeks winsome, wise, tender, tall male, 43-50, in touch with self, flowers and a first snow fall. Photo/note. NYM H994.

Interesting, Romantic Optimist—41, mother of two, looking for an intelligent, gentle, funny and occasionally outrageous man who wants loving, sharing and laughter. NYM H995.

Cut Above The Rest—Female, Forest Hills resident, young 52, attractive, 5'5", people, children, animal lover, interesting, sense of humor, traveled. Good listener, enjoy most all entertainment. Seeking special gentleman to enjoy life. It does get lonely - go for it - I did! Photo, appreciated. NYM K623.

Flute-Playing Attorney—28, beautiful, blond, fun, seeks mensch. NYM H996.

Interestingly Beautiful—Auburn hair, 5'6", 118, 34, seeks tall, attractive, affluent, corporate type to share my love of spontaneity, travel, thoroughbreds, sports and homelife or perhaps introduce me to your passions. I'm intelligent and successful, no children (yours welcome) and don't smoke. Bio/Photo. NYM G934.

Woman Of Substance—NJ/NY, Jewish, divorced, female, 41, no children, seeks man, independent means, warm, fun-loving, intelligent, children ok. NYM K619.

Finally, You Have Found It—If you seek a nice, traditional, Jewish man; charming, handsome, slim, witty, successful, ready for marriage. You must be 23-29, good-looking, intelligent. Photo. NYM K624.

Shalom—Beautiful, slim, 5'6", long, dark hair, 40's, bright and creative, seeks principled, thoughtful male with wide interests. NYM H997.

Gorgeous, Vivacious—Recently widowed, young 50's, Jewish, 5'7", blond, blue-eyed, career-oriented, lives in western Suffolk but loves weekends in NYC, days at the beach, travel and the arts. Looking for what I once had and more of the same. Photo/bio, please. NYM H998.

A Little Romance—Wanted for the summer and the many seasons beyond. Financial executive, 30, Jewish, good-looking and successful, seeks long-term relationship with special lady, 25-32. Photo/note. NYM G926.

Dear Dream Girl:—You're sincere, under 35, Jewish, educated, and fit. I'm 36, 5'8", athletic, professional, Jewish, honest, kind, handsome and a charismatic dreamer. Photo/bio, please. NYM G927.

Glowing, Attractive, Blue-Eyed—Professional Jewish female, 24, seeks active, established man of quality who enjoys lifes's luxuries as well as the basics. Note/photo, appreciated. NYM G928.

Wit, Warmth, Intelligence—Attractive, Jewish, professional female, 34, sexy, slim, successful, sensitive, with diverse interests and addicted to ice cream, seeks man with similar qualities. NYM G929.

Continental Elegance—For your eyes only. Tall, beautiful, slim, Jewish, South African lady, medical doctor, with charm, wit and joie de vivre, wishes to enter into a permanent relationship with similar, tall, dark and handsome professional, sincere, Jewish man, 31-38, over 6'. Send bio/phone. You'll be glad. NYM K627.

Tall, Attractive, Secure—Professional woman, 44, gentle and genuine, would like to meet similar man. Self-approval, good humor, easy laughter more important than photo. Phone. NYM K626.

For Your Eyes Only—Beautiful ex-model turned businesswoman, 43, distinguished heritage, seeks Cadillac of men, 50 plus, Jewish. Phone/bio. NYM G930.

The NEW YORK Audience—32.8 percent own a principal residence valued at $250,000 or more. Specializing in Real Estate Display and Line Listings:
Diane Woodstock 212-880-5406

Very Old-Fashioned Gal—Attractive, bubbly, well-heeled, petite, blond, business executive, 35. Catholic Manhattanite. Marriage-minded with tall, "younger-at-heart" professional, 30-36. Note/photo/phone. NYM G932.

Physician, 31, Jewish—Interested in music and sports. Ready for permanent commitment, looking for woman with joie ve vivre. Photo/note. NYM K628.

Summer Fun—Pretty, smart, slim, NYC blond, 27, 5'8", seeks substance in fun, active man. Photo/bio. NYM G960.

Professional, Blue-Eyed Blond Beauty—42, 5'6", full-figured/curvaceous, seeks an unattached man, financially-secure and an incurable romantic. NYM G954.

No Commitments But—I'll adore you. Beautiful physician wishes to meet man of substance, 40-55. Photo/phone/bio. POB 1689 Old Chelsea Station NYC 10011.

Mid 50's Professional—Jewish male, city fun, country house fun. Seeking attractive woman in 40's who knows what makes her tick, is independent and relaxed. No wish to father more children but all other possibilities open. Recent photo, please. NYM G955.

Exceptionally Attractive Woman—Tall, slim and warm, seeks special man, 45 plus. If you are aware, humane, honest and can laugh at yourself, you will look beautiful to me. NYM K629.

Botticelli Blond Beauty—Bright, sensitive, zesty Jewess, 34, seeks evolved, attractive mensch. Photo. NYM G935.

Out Of Africa—Looking for adventurous, sensual, exciting, excitable, accommodating, exceptionally attractive woman, 20-25, to accompany fashionable, highly successful, sophisticated European businessman in his early 40's on exotic three weeks' African safari and possible long-lasting relationship. Note/phone/photo, a must. NYM G936.

Newly Single Mother, Mid 40's—All physical adjectives, plus intellectual nouns, vacationing north Westchester. Seeks single, stable man, 45-60, for summer solace. Bio/photo. NYM G937.

Forthcoming, Sensitive Physician—Jewish, 57, 6', 190, extensively traveled, great cook, hedonist, eclectic, perceptive and looking for an especially attractive, slim, Jewish lady who is free to enjoy the world and who most of all likes herself as she is. Photo, please. NYM G938.

Yes You Can—Meet a pretty, blond, blue-eyed, slim, successful, witty, intelligent, fun-loving and music-loving woman. If you're a similarly terrific guy, 38-45, and seek to be otherwise engaged send a note and photo to NYM G947.

Free Diamonds! (Only Kidding)—All-American type, handsome, NJ manager. Enjoys attempting humor, boating and romantic evenings. Searching for good-natured, fun-loving, attractive female, 23-28. Not afraid of commitment. Photo/note. NYM K632.

International Attorney—NYC, Christian, kind, generous, adventurous; sports, joie de vivre; seeks sexy, leggy, fun-loving, free-spirited, feminine female up to 35, for love, la dolce vita. Model/ex a plus. Photo/phone. NYM S001.

Pretty, Petite Professional—Caring, playful, seeks a successful Jewish male, 38-48, for happiness and a lasting relationship. No smokers. Photo. NYM G951.

Exceptionally Attractive—Distinguished lady, 35, well-educated, European background, seeks successful, honest man. Photo/phone/note. NYM G950.

Vertical Club Gal—Hi-energy, cute, petite, seeks non-smoking, body-building, B-plus tennis member guy, to play with on and off the court. So where's my match? NYM S005.

Modern Yet Traditional—Very pretty, 26, marriage-minded, professional lady who's loving, fun and devoted. Seeks similar male match. NYM G933.

Seeking Lady, 55 Plus—Financially secure. Want a steady who is amicable, adaptable and energetic? For photo and further info: NYM G939.

Professional NJ Man—Looking for a friend and lover. Mid 40's, don't drink or smoke. Age not important, but enjoying is. Photo. NYM G940.

What's A Nice Guy—Like me doing in advertising? I'm too easygoing for it all, but I got to the top anyway. My creative talents include art, writing and a slightly warped sense of humor. I'm 6'2", considered handsome and my spare time indulgences are running, computers and spending too much on clothes. I'm looking for a bright, attractive, dynamic woman who is under 35, fit and doesn't smoke. Photo/note, please. NYM G941.

Very Successful, Handsome—6', athletic, 36, plenty of time for travel, good friends and the fun things in life. Enjoys tennis, skiing, the beach, art, animals, cooking, etc. Interested in one woman, 20's-mid 30's, with brains, exceptional looks, kindness, who could give as well as take. A little spunk wouldn't hurt. Photo/bio a must. NYM G942.

Some Enchanted Evening—You will read a strangers personal ad. I am a single Jewish female—not religious, 22, 5'7", extremely pretty, slightly zaftig, very high class and really nice. Seeks single Jewish male—not religious, 28-40, cute and in OK shape. Should be financially well off and have class, style and sense of humor. I enjoy taking long walks in Manhattan, picnics in the park, going to the theater and everything from lobster and champagne to pizza and beer. Drop me a note with your photo and phone number—what do you have to lose? NYM G943.

Highly Successful, Multilingual—European origin, NY export-import businessman, traveling monthly to Europe for business and pleasure, seeks a fun-loving partner, ready and willing to travel. If you are 20-30 years, intelligent, pretty, shapely, willing to explore the other continent, and at the same time enjoy good company, you're the right person for me. Bio/ phone/photo. All replies answered. NYM K631.

Tender, Loyal, Brilliant—Funky lady, 48, seeks lifetime connection with a man who has a beautiful smile and a profound understanding of existence. NYM G944.

Special Plea—From this Jewish romantic to the woman who doesn't usually answer these ads. This one's for you. I search for that soulmate, that special person who will be my best friend and lover. She is Jewish, slim, attractive and between the ages of 28 and 38. Please send a photo and a letter sharing your dreams and rainbows. No xeroxes. NYM G946.

I'm A Hertz - Not An Avis—I'm also marriage-minded, 37, Jewish, bright, sensitive, zany and pretty. Seeking Wasp or Jewish man, 34-46, who is successful, sincere, warm, secure, and witty. Note/phone. Photo, please. NYM S008.

Westchesterite, 48—Seeks man to 60, for Tanglewood picnic, etc. NYM H991.

NEW YORK CLASSIFIED

STRICTLY PERSONALS

Golfer Wanted—Beautiful Jewish widow who has it all wishes to meet male counterpart, 55 plus. NYM G952.

John Ritter Look-Alike—40, Jewish, owns business, seeks very pretty lady, 38-34, who thinks romance is important and that "two's company." Photo. NYM S002.

Sensitive, Sparkling, Conservative—Jewish female, PhD, seeks professional male (35-42), who is ambitious, warm, with sense of humor and varied interests, for laughter, fun, friendship and a relationship leading to marriage and family. Note/phone, photo optional. NYM G958.

Tall, Athletic Attorney—35, loves books, film and laughter, seeks mate and offspring. Photo/phone to POB 265, Grand Central Station, NYC 10163.

Cute, Cuddly, Secure—Blond, 5'3", female, would like to find handsome, educated, traveled, witty, sincere Romeo, 35 plus, who enjoys romance/spontaneous adventure, 60's music, sports, beaches and the good life. Bio/photo/phone. NYM G961.

Wanted: Male, 40 Plus—A cut above in wit, appearance and height. Lady digs dancing, theater. Photo. NYM S006.

Attractive Professional Man—Age 33, with two children living with me. I am looking for a very thin woman, age 18-33, who desires a traditional housewife role, possibly even working together with her mate. NYM G962.

Attorney, 31, Jewish—Seeks sensual, literate, compassionate woman with a sense of humor, mid-20's-30. Bronx man. Photo, a must. NYM S007.

Attractive, Successful Professional—Black lady would like to meet successful, intelligent gentleman with sense of humor, 33-40. Photo, please. NYM G967.

Very Attractive Woman—Substantial, professional, 50, financially secure, deep interest in all the pleasures of city/country life. Desires man with capacity for one to one. Photo/phone. NYM K637.

Svelte, Loving Beauty—Fashion exec, 40, approaching 30, with a romantic heart and delight in the arts, seeks handsome, accomplished man with a sensitive generous bent, who desires the best in life. Your children are a plus. Recent photo/note/phone. NYM S010.

Renaissance Man—39, very bright, versatile, funny; tall, very good-looking, seeks very attractive woman with real madness. Photo a must. NYM G968.

I Love To Laugh—47, well-educated, attractive woman seeks man. NYM G957.

Slender Blond Attorney—32, energetic, literate and expressive, sweet and sincere, is ready to settle down with a lean, tall, fit, kind and ardent man of honor who knows what he wants. Prefer karateka; no smokers, salesmen or mixed up kids. Photo/phone. NYM G972.

Westchester Redhead—42, seeks male with sense of humor to share love, life and laughter. NYM G970.

Handsome, Tall, Successful— Man seeks gorgeous woman, 23-35, with great body. I'm demanding and love being catered to. Any job okay. Photo. NYM K638.

Minding Business—Not your personal life? Successful businesswoman, attractive, slim, 5'6", tennis player seeks nonsmoking man, 35-45. Photo. NYM K634.

Sunny Blond—Romantic, pretty, creative, 5'6", seeks loving relationship with handsome, successful male (30-40), who has a zest for life. Photo. NYM G959.

Sharp-Looking CPA—28, 5'8", Jewish, seeking a petite, professional gal with looks, brains and personality for real romantic stuff. Photo. NYM G963.

Last Jewish Jedi—25, 6', 195 lbs, successful in fashion industry. Handsome, warm, sincere. I enjoy dancing, comedy, dining out, movies, athletics and lounging by the pool. I'm seeking a tall, thin, attractive Jewish female, 20-25, for fun, romance, relationship. Send letter, bio, phone. NYM G964.

One Step At A Time—Let's meet if you're a gentleman, 40-52, financially secure, caring and special. I'm a blond, blue-eyed, vivacious, sensitive, intelligent, sexy lady. Second step is up to you. Note/ phone/photo. NYM K636.

Ambitious—Very handsome, 27-year-old, 6', Jewish professional with true sensitivity and sense of humor, looking for a good-looking, sincere, intelligent woman who wants real mutuality in a relationship. Note/photo/phone. NYM G965.

Hi-Tech Professional (PhD)—Jewish, young-looking 35, male, successful, with great sense of humor and good looks. Seeking slender, naturally attractive female, 23-32. Prefer to meet down-to-earth and adventurous JD, MD or PhD. Photo, if possible. NYM G966.

Soft Hazel Eyes—Very pretty, warm, very bright, successful, feminine, sensuous, playful, slim blond. Seeks special Jewish male, 33-42, forever. Photo. NYM G976.

Wall Street Exec—31, with interests from karate and rock and roll to tennis and sailing, seeks warm, vivacious, down-to-earth woman. Photo/note. NYM G977.

Summer: No Man · No Fun—Very attractive, Jewish, 37, 5'5", 128, outgoing gal, seeks divorced, Jewish guy, 39-48, mature, handsome professional. NYM G978.

Are You A Fifty Plus Man?—I am widowed, Jewish, slim, pretty, sophisticated, financially independent, love life and want to enjoy it again with somebody compatible. Photo/bio. NYM K641.

Vibrantly Alive, Sensuous, Slim—Attractive, highly successful professional woman. Who could ask for anything more? But I am - you! If you are a warm, kind, affectionate, vibrant, emotionally sensitive, fun-loving, feels great about growing older, non-smoking, successful, attractive, healthy man within the range of 55-68. NYM G979.

Good-Looking Male— Successful, funny, Jewish, late 30's, seeks very pretty, slim, 5'1"-5'7", nice gal, for friendship, romance and LA trip. Photo! NYM G980.

Man For All Seasons—Male MD, 36, seeks trim blond woman, 28-37, lover of the arts, theater, fine dining. NYM S021.

Great-Looking, Brainy Blond—Young 40, seeks starry skies and cloudless climes, laughter and commitment. Photo/note/ phone. NYM S016.

Spirited Nordic Beauty—26, blond, 5'8", banker, seeks tall, down-to-earth Wasp male, 26-32, to share laughter, intellect and maybe a beginning. Note/photo/phone. NYM S004.

One Of A Kind—Very attractive, classy, professional, 40's. I am 5'6", 128, woman who is nurturing, loving, sweet, sensuous. I possess and value intelligence, decency, emotional/financial security/joie de vivre! Seeks 45-60, Jewish man, to share romantic, meaningful relationship; best things in life. Note/phone. NYM S015.

Attractive LI Female—Jewish, divorced, seeks professional male, 32 plus, for sincere, meaningful relationship. Bio/photo, please. NYM G969.

Night Worker · Professional—Jewish, widower, 61, smoker, seeks lithesome female who enjoys sailing, beaches, NYC terrace. NYM S011.

Texan Turned Manhattanite—Looking for enthusiastic man, 30-45, who appreciates the big outdoors as well as city lights. Must have high intelligence and wit, coupled with humanistic values and sensitivity. If looking for commitment with slim beauty, mid-30s, career in the arts; send photo/note/phone. NYM S017.

Sun, Sand And Sea—I seek a man who is successful, slim, athletic, clean-shaven, preferably vegetarian, bright, funny, very sexy, non-smoker/drinker, no drugs. I'm petite, slim, pretty, 36, divorced, Jewish, JD, Manhattanite. My teen daughter is off to camp. I love skiing, scuba, sailing, cycling, tennis, exotic dive resorts and adventure travel. I'm gentle, fun-loving and romantic. Write me a wonderful note. BOX 6068, FDR Station, NY, NY 10150.

Warm, Pretty, Vivacious Attorney—Loves country weekends, city rambles, skiing, travel and mystery books. Are you a self-aware guy (38-48) with a sense of humor and adventure? NYM G974.

Seeking An Angel From Heaven!—So am I! Tall, thin, attractive blond, 25, sweet, energetic enjoys fine dining, dancing, fun and laughter and being treated like a lady. Seeks tall, trim handsome down-to-earth gentleman between, 25-33, for everlasting relationship. Note/photo/phone. NYM S018.

Successful Corporate Attorney/MBA—31, handsome, Jewish. Slightly shy, but warm and caring. Enjoys films, theater, dining out, the Mets, rock music, cats, travel, photography and romantic evenings at home. Seeks affectionate, pretty, career woman, 25-30, with similar interests and a desire for long-term commitment. Note/photo/phone. NYM K640.

Handsome Gentleman—48, self-employed businessman, very athletic, in excellent shape, sincere, loving and very romantic. Seeks: attractive, fun-loving, sexy lady, 35-43, with a good sense of humor. Bio/photo/phone, a must. NYM G975.

Van Morrison—Joan Armatrading, Eurythmics and Steve Winwood concerts at Pier 84: Music lover sought to share them with male lawyer, 31, 5'8", 160, who also loves to hike/bike, swim, do the lindy and ice/roller skate. NYM S019.

Handsome, Professional Man, 25—6', fun-loving, sincere and romantic, with many interests, seeks woman, 18-23, to share exciting times and a beautiful romance. NYM S020.

Brazilian Woman—Looking for a quiet easygoing woman to hold on your arm? Then this lady is not for you! If you're between, 28-45, handsome, professional and know you're good, drop me a line. Photo, preferred. NYM S012.

European Jewish Self-Made Success—Lady with a healthy appetite for life enjoys company of man, 35-42, 5'8"-6', successful, slim, trim with warm sense of humor and gusto for life. Photo/note. NYM G971.

Gentleman, Late 60's—Very active, fairly affluent, varied interests in art, theater, travel. Inviting a lady in 50's to join me in the good life, please submit photo with your note. NYM K639.

Finally Mature Enough—To appreciate the women of my earlier years and weary of sophisticated, calculating career women. I would like to meet a still fresh and youthful woman who would offer genuine warmth, laughter and sensuality and appreciate being cared for by a very together man of sensitivity, gentleness and strength. I'm a single man, 42, 6'1", quietly non-conventional, over-weight but fit and attractive, a highly creative and very successful professional who likes himself, loves to laugh and enjoys simple things. You are kind, natural, physically affectionate, relaxed and easygoing, with a good sense of humor, not in relationship or therapy, above average height and slim rather than full-bodied. Tell me about yourself. A photo is needed, though conventional good looks are not. NYM G973.

Initially Shy—Ivy-trained lawyer/businessman, 29, Jewish, 5'7", endomorphic, 175 lbs, seeks Jewish-oriented career woman, slim, 24-29. I'm adventurous, insightful, often witty; you should be spirited, articulate and cerebral and love to travel. Photo/phone, please. NYM K642.

Would You Like To Complete—My puzzle? LI professional, female, 30, seeks male, 30-35. Phone/photo. NYM K643.

Make My Life Purrfect—Looking for a pretty pedigree pussycat that wants to cuddle. I'm not a cheetah nor a lion, just a 31-year-old Jewish leopard that has a spot for you in his life. Photo/phone. POB 2186 Great Neck NY 11021.

Is This You?—Jewish, professional man, 27-35, handsome, athletic, romantic and sincere. If so, this bright, slim, attractive woman, 27, would like to hear from you. Photo/note/phone. NYM S023.

I Am Imperfect—Despite being a good-looking, analyzed, successful, 35, professional, possessing a sound mind and solid body who wishes to meet a woman of sterling character, intellect and beauty (but not too perfect!). Photo, helpful. NYM S024.

Worldly, Witty, Warm And Pretty—Blue-eyed blond, 28, 5'6", enjoys life in Chad or at 21. Seek cute, kind, funny man to share the world. Note, photo, phone. Thanks. NYM G983.

ANNOUNCEMENTS

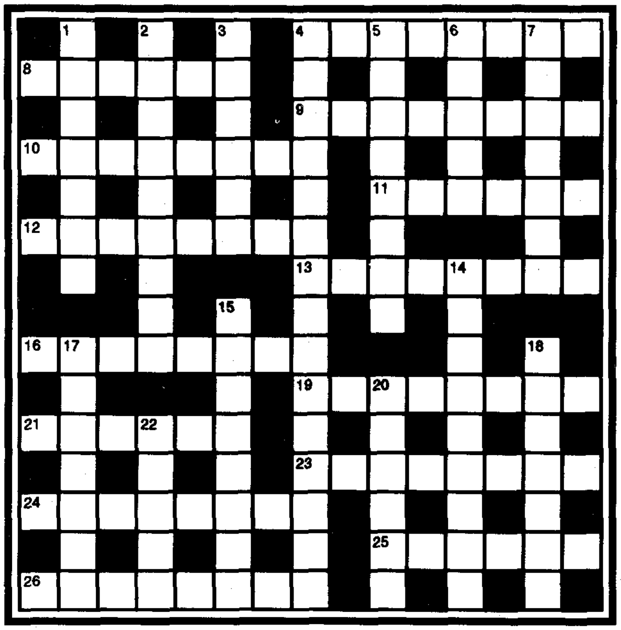
Writer Seeks Stories—From people who have used Jacoby and Meyers and other discount legal services. NYM G921.

R.T.—I love you more than ever. I will do whatever is needed to make our relationship work. I love you very much. G. K.

'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS

4 Guide has a lot of time for economy travel. (8)
8 Drag used in river in flood. (6)
9 Opinion held about folk in a slum dwelling. (8)
10 He was expected to have a second helping. (8)
11 In a disarray, sits to an artist. (6)
12 Put down, for example, in recount. (8)
13 An oil-rig at sea—the prototype. (8)
16 Drawing liquor before the troops get at it. (8)
19 Devise means of obtaining access to the cargo. (8)
21 Girl on a horse with tail docked. (6)
23 Road with right turn bad to get across. (8)
24 Has print-out to pass on, craftily. (8)
25 Unanimous about having to be among the senescent. (6)
26 Tutor set out to be on the box. (3-5)



DOWN

1 Held place in the rush. (7)
2 Sea diver with pangs of conscience, having eaten most of the fruit. (9)
3 In the eye or near it. (6)
4 Decide where to go and pay right away. (6, 2, 3, 4)
5 Expert on figures—a product of the naughty nineties. (8)
6 Twin river birds. (5)
7 In which to travel to a town in Zambia? (7)
14 Completely baffled as to how the lamp works? (2, 3, 4)
15 In addition, going into Sunday School, use the scraper for footwear. (4-4)
17 Watch what you say. (7)
18 Youngster getting a rise is deceitful and wastes time. (7)
20 Unusual dearth of clue? (6)
22 Repent the devil an oral interpretation of these symbols. (5)

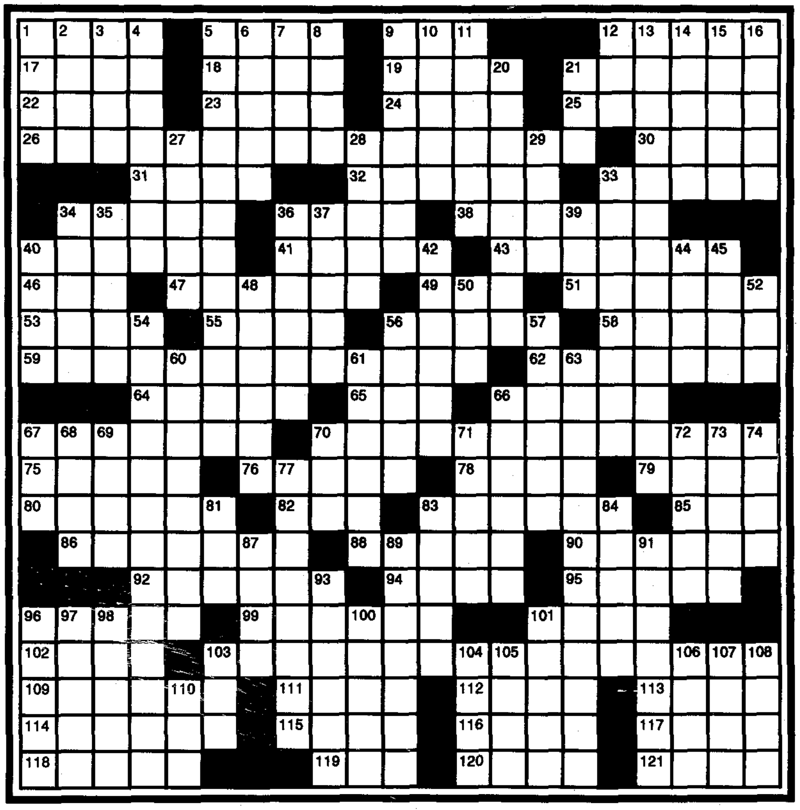
'THE COLOR PURPLE?': 'CUE' CROSSWORD • BY MAURA B. JACOBSON

ACROSS

1 Profess
5 "—— she blows!"
9 Longest Swiss river
12 Fairy-tale meanies
17 Ready for reaping
18 Protagonist
19 Branchling
21 Mardi Gras event
22 Under sail
23 Per person
24 Mexican sandwich
25 Farmers' association
26 Film of 1985?
30 Laureate's opus
31 Blunders
32 Demand firmly
33 Sandhog's complaint
34 Fundamental
36 Actor's quest
38 Painters' props
40 Walking aid
41 That is: Lat.
43 Plays the pirate
46 Above, to Key
47 Acts of affection
49 Have creditors
51 "Down Under" G.I.s
53 White House office
55 Bipartite music
56 In sharp outline
58 Coup ——
59 Swear falsely?
62 Make waves
64 Cranial nerve
65 Costa del ——
66 "—— of robins . . ."
67 Eternally
70 Commits a crime?
75 "And you, Miss, —— lady": Rhett Butler
76 Elder Saarinen
78 Anthropologist Franz
79 Vic's partner, on radio
80 A Dee
82 Corn serving
83 Karan and Summer
85 Zilch
86 On a food regimen
88 River under the Pont Neuf
90 Team pet
92 Prepare to shoot again
94 Myrna's family
95 "—— Irish Rose"
96 Throng
99 Contrived
101 Stubborn one
102 Light fabric
103 Shakespearean play?
109 Work excessively
111 This, to Juanita
112 New York canal
113 Abba of Israel
114 Negative verdict
115 Glimpsed
116 Author de la Roche
117 Western lily
118 Uses the mail
119 Assault boat, for short
120 Portent
121 Symbols for 47-Across

DOWN

1 Bedouin
2 Passport endorsement
3 Mideast cartel
4 Least powerful
5 Early adolescence?
6 Qualifying races
7 Sole support
8 Architect Miës van der ——
9 Creates concordance
10 U.S. radar plane
11 Lionel of songdom
12 What a thole holds
13 Wino's pancakes?
14 Wasn't interrupted
15 Sidled
16 So it ——
20 Filmy
21 Links org.
27 Treat's alternative
28 Dossiers
29 "—— long way to Tipperary"
33 Coax with flattery
34 Short: prefix
35 Of hearing
36 Stair parts
37 "—— Billy Joe"
39 Lib cause
40 Air-condition
42 "—— the Truth"
44 Computer input
45 Word to the cat
48 Surgical seam
50 Start of a Tolstoy title
52 Beatified femme: abbr.
54 "—— laughs with you" (old saying?)
56 Thread holder
57 Sunflower State citizen
60 Pranced about
61 Willows
63 Begins to go?
66 Requites
67 Scale syllables
68 Toward the mouth
69 Bolognese artist
70 By way of
71 Black wood
72 Jousting need
73 Goodbye, amigo
74 Raised bruise
77 Heirs
81 Be off one's feed
83 Vacuum tube
84 Valuable weasel
87 Enjoy snacks
89 Tastefully opulent
91 Florentine's neighbor
93 Maiden
96 Stops up
97 Folies Bergère show
98 —— a million
100 Heaven's are pearly
101 Shade of yellow
103 Trifle (with)
104 Verne captain
105 Cable car
106 Wild goat
107 Place for Polly
108 Biblical oldster
110 Affliction at A.A.



Solutions to last week's puzzles appear on page 106

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